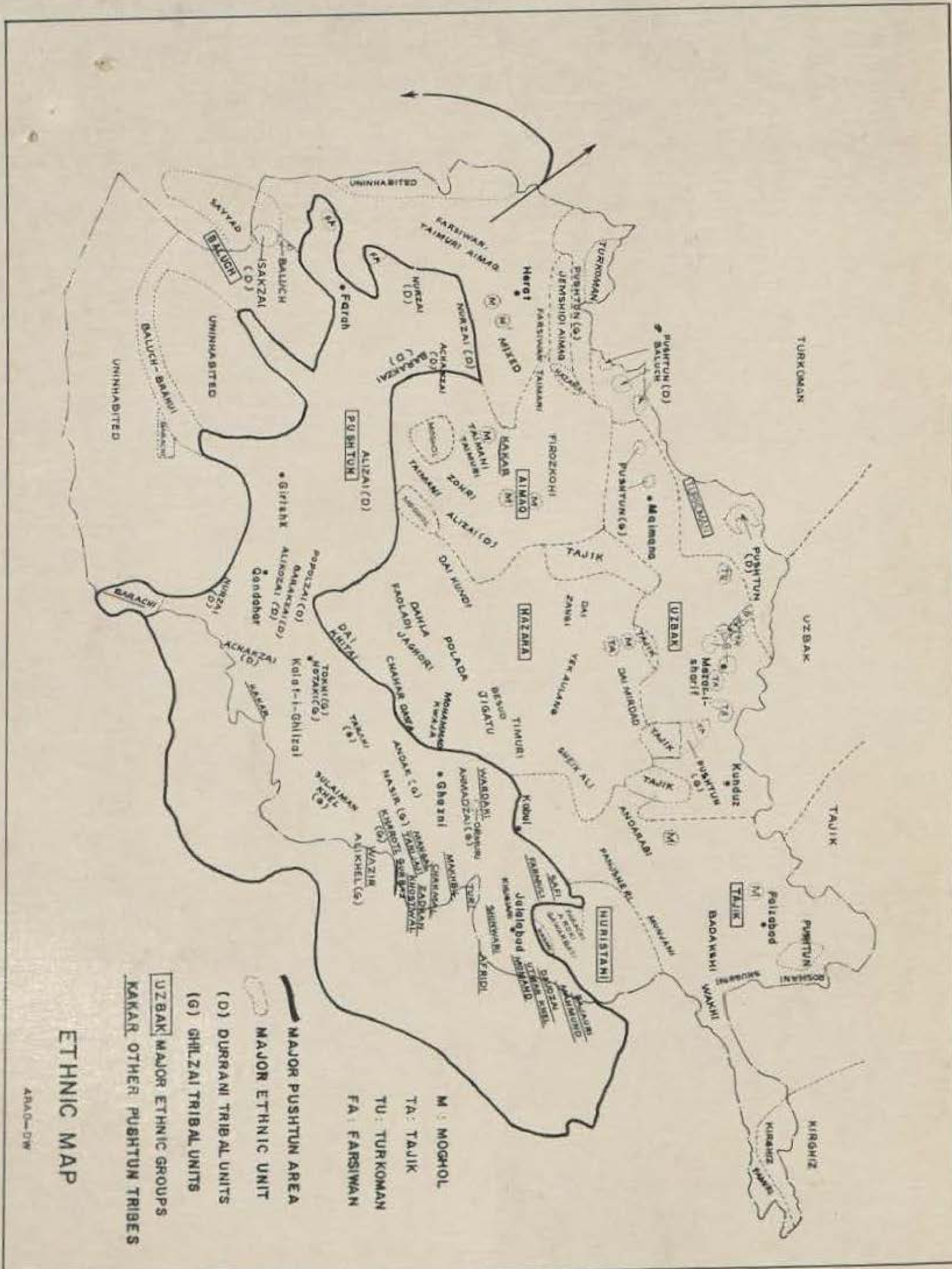
THE NATIONAL MUSEUM OF AFGHANISTAN



a pictorial guide



Front Cover: The Cyble Plaque, gilded silver, from Ai Khanoum, early 3rd Century B.C. (*d.* 25 *cm*)

The National Museum of Afghanistan

An Illustrated Guide

by

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Contents

Acknowledgements

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Photographs are acknowledged individually. Our special thanks go to Mr. Jiro Enjoji for his very kind cooperation in putting his color plates at our disposal.

We hope that this guide will further the enjoyment and appreciation of those visiting the National Museum of Afghanistan.

N.H.D.
L.D.
A. A. M.

Kabul, Afghanistan
1974

The Afghan Air and Tourism Authority take pleasure in publishing this guide to the National Museum of Afghanistan, which is the first guide book published by this office since the establishment of the Republican Regime in July 1973.

We thank Dr. and Mrs. Dupree and Mr. Motamedi for their selfless efforts to present this guide book in the most organized and comprehensive way that could be done.

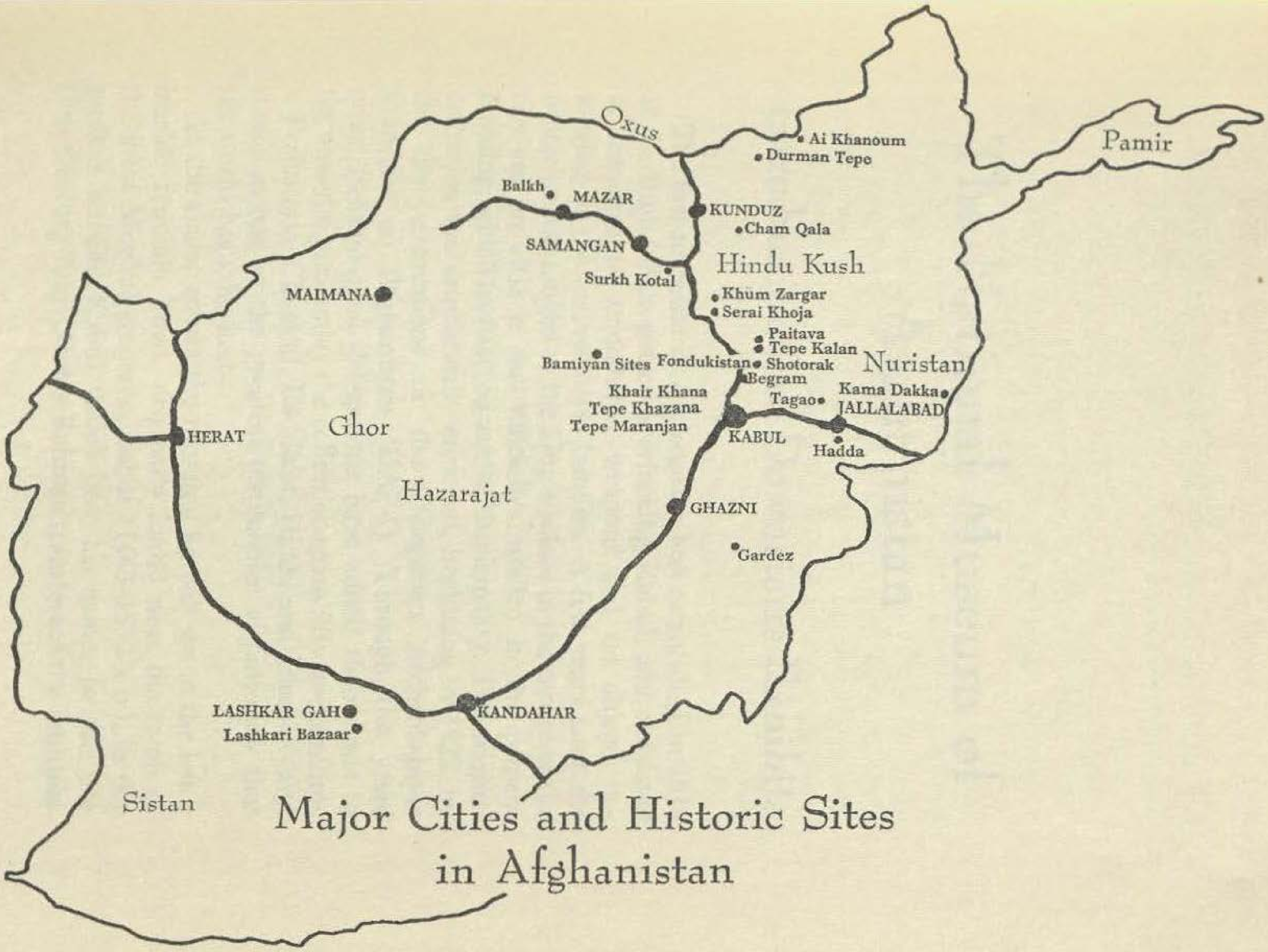
We also thank all those who actively participated, one way or another, in the betterment of this book.

Sultan Mahmoud Ghazi,
President,
Air and Tourism Authority.

General Chronology

Cultural period	*Excavated by*	*Sites represented in the Museum*
Middle Palaeolithic 50,000 years ago	L. Dupree	Darra Dadil
Upper Palaeolithic 30,000 years ago	Carleton Coon	Kara Kamar
Kuprukian 11–20,000 years ago	L. Dupree	Aq Kupruk
Neolithic 7–11,000 years ago	L. Dupree	Aq Kupruk
Neolithic 2000 B.C.	L. Dupree	Darra-yi-Kur Darra-yi-Nur
Bronze Age 3–1000 B.C.	L. Dupree	Aq Kupruk
	DAFA	Mundigak
	DAFA	Nad-i-Ali
	L. Dupree	Deh Morasi Ghundai
	L. Dupree	Shamshir Ghar
	Accidental find	Tepe Fullol
Iron Age 2–3,000 years ago	L. Dupree	Aq Kupruk
Achaemenid 6th-4th Century B.C.	Accidental find	Chaman-i-Houzouri Coin Hoard
Bactrian 4th-3rd Century B.C.	DAFA	Ai Khanoum
	Accidental find	Kunduz Coin Hoard
Mauryan (Ashoka) 4th-3rd Century B.C.	Accidental find	Ashoka Edicts from Kandahar
Indo-Greek 2nd-1st Century B.C.	Accidental find	Mir Zakah Coin Hoard

Great Kushan 1st-3rd Century A.D.	DAFA	Begram
	DAFA	Surkh Kotal
	DAFA	Shotorak-Paitava
	DAFA	Hadda
	Accidental find	Cham Qala
	DAFA	Bamiyan
Kushano-Sasanian and Hephthalite 3rd-8th Century A.D.	DAFA	Hadda
	DAFA	Bamiyan
	DAFA	Shotorak-Paitava
	DAFA	Tepe Maranjan
	DAFA	Qol-i-Nader
	Accidental find	Tepe Khazana
	Accidental find	Serai Khoja
	Afghan Institute	Khum Zargar
	Japanese Mission	Durman Tepe
	DAFA	Kama Dakka
	DAFA	Kona Masjid
	DAFA	Tepe Kalan
	DAFA	Fondukistan
Hindu Shahi 8th-9th Century A.D.	DAFA	Khair Khana
	Accidental find	Gardez
	Accidental find	Tagao
Islamic 10th-to present	IsMEO	Ghazni
	DAFA	Lashkari Bazaar
	DAFA	Shahr-i-Gholghola



Major Cities and Historic Sites in Afghanistan

The National Museum of Afghanistan

Introduction and Downstairs Exhibits

The first museum in Afghanistan was established in 1919 at the Bagh-i-Bala palace overlooking Kabul, and consisted of manuscripts, miniatures, weapons and art objects belonging to the former royal families. A few years later the collection was moved to the king's palace in the center of the city and in 1931 it was officially installed in the present building, which had served as the Municipality. The original collection was dramatically enriched, beginning in 1922, by the first excavations of the Délégation Archéologique Française en Afghanistan (DAFA). Through the years other archaeological delegations have added their finds to the museum until today the collection spans fifty millenniums —Prehistoric, Classical, Buddhist, Hindu and Islamic—and stands as one of the greatest testimonies of antiquity that the world has inherited.

As the visitor enters the museum he will see to the left a marble fountain bowl, originally found near the tomb of the great Moghul emperor, Babur (1483–1530 A.D.), in the gardens outside Kabul which bear his name. In the late 19th Century Amir Abdur Rahman transferred the fountain

to his palace and in the 1920s King Amanullah presented it to the museum.

Surkh Kotal

To the right are exhibited finds from the important site of Surkh Kotal, excavated from 1952–63 by the Délégation Archéologique Française en Afghanistan (DAFA) led by Professor Daniel Schlumberger. Surkh Kotal, nine miles north of Pul-i-Khumri and 145 miles north of Kabul, was the site of a large non-Buddhist dynastic temple which flourished during the reign of the great Kushan king, Kanishka, and his successors during the 2nd Century A.D. The massive site consisted of a hilltop complex comprising a principal temple and a cella (a square area marked by four columns). A secondary temple lay against the exterior wall of the main temple and contained a square fire altar, its cavity still filled with fine grey ash. The altar was in the center, with a passage around it for the devout to circumambulate. This was strikingly different from the Greek temple plan, where worship centered on a statue of a divinity hidden in a shrine at the far end of an oblong building. A monumental staircase rose to the temple area, connecting four distinct terraced embankments. Evidence of fire attests to the fact that Kanishka's sanctuary was burned during the civil unrest that followed his death. An inscription (see Number 3, following) speaks of extensive repairs, but another layer of ashes tells of a second conflagration and the final abandonment of the temple during the 3rd Century A.D.

Culturally, Surkh Kotal offers the first evidence for an indigenous Bactrian art and throws new light on the development of Gandhara art. As early as 1937 scanty, fragmentary finds, accidentally recovered from a Buddhist stupa in Kunduz, led Professor A. Foucher (DAFA) to postulate that the Gandhara art style developed out of a local Graeco-Buddhist style from Bactria. Later authorities, however,

advanced the theory that Buddhist art styles came into the Afghan area from the eastern province of Gandhara, lying between the Indus and the Kunar rivers. Pronounced Roman influences on this Gandhara art of the early centuries A.D. were thought to be the result of intensive trade along the Silk Route between China and the Classical Mediterranean world.

At Surkh Kotal, however, Professor Schlumberger revealed an already advanced Bactrian style composed of eastern Iranian and Hellenistic elements which had mixed during the rule of the Bactrian Greek kings who reached their peak in the 3rd Century B.C. This Graeco-Bactrian art developed, therefore, after the death of Alexander and before the intensification of Silk Route commerce. Though ruled by Greeks, the people of Bactria remained faithful to their own beliefs and culture and produced a native Graeco-Bactrian art style, which cannot be taken lightly after the discoveries at Surkh Kotal. How far this style influenced later Gandhara art must be the subject of further investigation by archaeologists.

In the alcove to the right, in the glass case and on the top two steps, are objects from the Bactrian temple area of the sanctuary of Surkh Kotal.

FINDS FROM THE BACTRIAN TEMPLE AREA—*Reliefs and capitals*

Fire altar; merlons. Corinthian capitals from the temple podium. An unfinished bas relief of an investiture scene illustrates the technique used by local sculptors. On the floor, column bases (similar to the bases seen at the entrance to the museum, which are from Durman Tepe and were excavated by the Japanese Archaeological Mission, Kyoto University, 1963–65). Limestone (except the fire alter, which is clay), from Surkh Kotal, 2nd Century A.D.

About one mile east of Surkh Kotal, on a direct line with the monumental staircase, the excavators discovered a

squarish platform faced with a beautiful stone wall with pilasters. Fragments of two feet, about three times larger than life size, and remains of drapery indicated that colossal statues of clay once stood on this platform. Of the 25 capitals recovered, 24 carried a small bust nestled within the leafy design. There was little in the style to distinguish them from the capitals found at the larger sanctuary except an ornamental edging with geometric designs at the top. The twenty-fifth capital, however, bore a turban on a draped base in place of a bust. This single capital has enabled archaeologists to attribute this temple to the worship of Buddha. The turban motif, known as the Turban of the Bodhisattva, commemorates the day Prince Siddhartha discarded his costly robes before embarking on the road to Buddhahood. Asking for a sign of success he threw his jeweled turban into the air where it remained suspended as a miraculous indicator of coming Enlightenment. The turban, therefore, became a cult object that was often used in Buddhist art, especially before it was permitted to represent the Buddha in human form, an innovation which probably took place during the reign of Kanishka in the 2nd Century A.D. The fortuitous discovery of this isolated capital revealed that the non-Buddhist art of Bactria and Graeco-Buddhist art are to a large extent one art, or one style, though from two different religious origins.

FINDS FROM BUDDHIST TEMPLE AREA—*Capitals, pilaster*

To the right, a large pilaster. Capital with the Turban of the Bodhisattva. Lower step, Corinthian capitals. Limestone, from Surkh Kotal, 2nd Century A.D.

NUMBER 1—*Sculpture*

A headless standing statue, possibly of a Kushan noble, wearing a long, flowing fur-trimmed coat. Limestone, from Surkh Kotal, 2nd Century A.D.

NUMBER 2—*Sculpture*
Across the hall, a headless standing statue, possibly of the great Kushan king, Kanishka. Note the Central Asian clothing: a long, straight coat, belted at the waist, worn over a flared robe decorated with a leaf motif and ornamented with pearls, long trousers gathered at the ankles and huge felt riding boots. This figure is similar to finds of the same period at the north Indian site of Mathura, one of the important cities in the eastern provinces of the Kushan Empire. Limestone, from Surkh Kotal, 2nd Century A.D. (*Ill. 8*)

NUMBER 3—*Inscription*
A 25-line inscription in Greek script in the eastern Iranic or Bactrian language. Not yet totally deciphered, the text, however, mentions Kanishka and refers to the repairs of the sanctuary by a successor of Kanishka. The ancient place name of Bagolaggo—modern Baghlan—has also been deciphered. Limestone, from Surkh Kotal, 2nd Century A.D. (*Ill. 7*)

CASE NUMBER 4—*Inscription*
A three-line inscription in Greek characters, the first two lines in the Bactrian language and the last line in Greek, called the Palamedos Inscription. It commemorates work on an armed fort at Bagolaggo (Baghlan), and is signed by Palamedos, probably the engraver. This fragment may illustrate the presence of Greek artisans in the service of the Kushans. Limestone, from Surkh Kotal, 2nd Century A.D.

Ai Khanoum

Another significant site under investigation is Ai Khanoum, in Takhar Province, at the confluence of the Kokcha and Darya-yi-Panj (Oxus) rivers. Ai Khanoum, excavated by the French Delegation (D. Schlumberger, 1963–64, and P. Bernard, 1965 to present), is the easternmost genuine Greek city in Asia. The town plan compares with those of Greek and Hellenistic cities further west. Among other things, the French have identified: an upper town

with a huge citadel; a lower town with residential and administrative areas, including a palace with a peristyle courtyard; a *gymnasium*, the Greek educational establishment which emphasized a balanced intellectual and physical development; and a burial ground.

NUMBER 5—*Inscription*
A stone block, bearing two contemporaneous inscriptions in Greek script and language. A disciple of Aristotle, named Clearchos, had transcribed a partial list of Delphic precepts, copied originally by Clearchos in Delphi itself. A loose translation is as follows: As children, learn good manners. / As young men, learn to control the passions. / In middle age, be just. / In old age, give good advice. / Then die, without regret. (For two other important finds from Ai Khanoum, see Begram Room, second floor.) Limestone, from Ai Khanoum, early 3rd Century B.C.

Ashoka Edicts

Two stone inscriptions from the Mauryan Indian Emperor Ashoka (ca. 269–32 B.C.) were found in Kandahar, southwest of Kabul. The great Ashoka established a series of Rock and Pillar Edicts, also called Pillars of Morality, throughout his empire in attempts to convert his subjects to Buddhism. The two Edicts from Kandahar are the westernmost inscriptions of Ashoka that have yet been found.

NUMBER 6—*Inscription*
Found in 1958 on the mountainside of the Chehel Zina, the Forty Steps of Emperor Babur, at the outskirts of Kandahar. The original is still in place; the copy in the museum is a plaster cast. The Edict bears 13½ lines of Greek text and 8 lines of Aramaic, the official language of the Achaemenid Empire of Persia and lingua franca for much of Western Asia for some time after. Translations of the Greek and Aramaic vary only slightly. Both exhort men to kill animals only for food and not for sport, and to abstain from all evil doing. From Kandahar, 3rd Century B.C.

NUMBER 7—*Inscription*
An Ashoka Edict found by chance in the Kandahar bazaar in 1963. A fragmentary stone block, bearing 22 lines of Greek text. The text is sufficiently complete, however, to link it directly to Ashoka. In the Schlumberger translation, the second paragraph calls Ashoka "Piodasses," and refers to his bloody conquest of Kalinga, in India, the horrors of which converted him to Buddhism. Limestone, from Kandahar, 3rd Century B.C.

NUMBER 7a—*Inscription*
Large dedication stone. The inscription is in a Middle Indic dialect, using the Kharoshti script. From Jallalabad, B.C.-A.D. line.

NUMBER 8—*Inscription*
Two stone fragments of a long inscription from the third terrace of the dynastic temple of Surkh Kotal. French excavators found more than fifty blocks with fragmentary Greek script. The inscriptions probably welcomed the pious to the sanctuary (see photographs in the Surkh Kotal alcove). The blocks were later removed and used to line a deep well at the foot of the hill-temple. Limestone, from Surkh Kotal, 2nd Century A.D.

Tepe Fullol

Up a few steps, to the left, is the case containing the Tepe Fullol (or Khosh Tepe) Hoard, dating from the Bronze Age. In 1966 this unusual hoard, consisting of five gold and 12 silver vessels, almost all fragmentary, was uncovered east of Baghlan near the famous lapis lazuli mines of Badakhshan. The astonishing total weight of the find was 940 grams of gold and 1,922 grams of silver. The hoard was accidentally uncovered by local inhabitants. The various objects in the hoard may represent several periods and come from different localities. The presence of Indian, Central Asian, Iranian and Mesopotamian motifs and techniques suggests that the objects date from the periods of intensive lapis lazuli trade during the second half of the 3rd and end of the 2nd Mil-

lennium B.C. On the basis of present evidence probably most specimens date ca. 2500 B.C.

CASE NUMBER 9—*Gold and silver vessels, from Tepe Fullol*
Top shelf, gold objects:
1. Small bowl, with rounded base. The bearded bull, a common motif in Mesopotamia, is carefully engraved, particularly the details of the beard and curls on the body. The entire design is slightly embossed. (*Color Ill. 3*)
2. Goblet with the stem broken and missing. The step motif is found in Soviet Central Asia, southern Afghanistan and Sistan.
3. Large beaker with two wild boars separated by a stylized Tree of Life. Probably of Iranian origin.
4. Pale gold goblet with crudely engraved undulating snake motif. The eight-point star and vulture-like bird are unique in the hoard, although they are common motifs in the 3rd Millennium B.C. from Syria to the Indus Valley.
5. Pale gold undecorated cup. Identical to finds from the Royal Tombs at Ur in Mesopotamia.

Bottom shelf, silver objects:
1. Large beaker with engraved step motif.
2. Large bowl decorated with a frieze of bulls, separated by a palm tree (Tree of Life?), three bulls on each side. The stylistic flavor apparently combines Indian and Mesopotamian characteristics.
3. Small bowl, finely engraved. Two pairs of grazing bulls confront each other. The rounded base is embossed with an eight-armed "octopus" or star, emanating from a central disc. Possibly the Indianization of an Iranian motif, or vice-versa.
4. Small bowl with sketchy geometric motif. Similar to several Central Asian motifs.
5. Small bowl decorated with three boars, facing right, following each other. Possibly of Iranian origin.

ANTIQUE JEWELRY

Directly opposite the Tepe Fullol Case is a case containing

specimens of jewelry from Begram and elsewhere. The ornamental jewelry from Begram tells a story of widespread commercial and cultural exchange. All these pieces resemble those found in South Sarmatian tombs, 2nd Century B.C.-1st A.D., and also finds from 5th-century Merovingian France. Many of the pieces are of Indian, Roman, Alexandrian or Central Asian origin.

CASE NUMBER 10—*Ornamental jewelry*

Top shelf, all found at Begram except Number 6 and 8, 1st-2nd Century A.D.:

1. Gold bracelet with sockets for 46 square cut rubies.
2. Gold earring with turquoise inlay.
3. Small gold discs, probably sewn on a dress.
4. Small silver ring with a ruby.
5. Gold goblet stand, fragment of glass still visible.
6. Elaborate gold earring, inset with rubies. From Badakhshan (?), date unknown.
7. Gold earring inset with rubies and seed pearls.
8. Molded gold ornament, possible hair adornment. Origin unknown.

Lower shelf:

1. Gold belt buckle. From Surkh Kotal, 2nd Century A.D. (*Color Ill. 10*)
2. Gold dress ornament. From Begram, 1st-2nd Century A.D.
3. Gold dress ornament (?). From Begram, 1st-2nd Century A.D.
4. Bone toiletry items for applying eye makeup. From Begram, 1st-2nd Century A.D.
5. Gold fragment of a vessel. From Surkh Kotal, 2nd Century A.D.

NUMBER 11, center of hall—*Marble basin*

Found in 1925 at the shrine of Sultan Mir Wais Baba in the old city of Kandahar. Because of a lotus blossom carved on the under side it was known as the Buddha's begging bowl. Two later Islamic inscriptions occur. The inside inscription (ca. 1490 A.D.) relates that this massive basin was used to serve *sherbat* (sherbet) to Muslim pilgrims. The outer inscription (16th Century) lists the

rules and regulations of the Kandahar *madrassa* (religious school). Black marble, from Kandahar. (*Ill. 48*)

Facing the stairs, turn right into the corridor for the small exhibit of Buddhist finds from Cham Qala, Baghlan Province, near the famous Kushan sanctuary of Surkh Kotal. The Buddhist monastery of Cham Qala, discovered by accident in 1965, yielded many limestone bas reliefs and sculptures.

NUMBER 12—*Reliefs and capitals*
From left to right, a) a stylized bird with outstretched wings on the corners, Buddha and other figures in Central Asian dress in the center; b) the central figure is destroyed, but both Indian and Central Asian dress are represented; c) fragmentary Departure Scene: the young Prince Siddhartha sits on the edge of a couch on which his wife sleeps, unaware that he plans to leave her and palace life to seek Enlightenment; d) a column capital with winged lions (griffins?) on the corners, a mythical lion in the center with his paws on the rumps of the griffins. Limestone, from Cham Qala, ca. 2nd-3rd Century A.D.

Along the corridor walls are large photographs of historical monuments and sites in Afghanistan, taken by Mr. and Mrs. Erik Hansen. Mr. Hansen was a Danish architect working for the UNESCO program on the restoration and preservation of historical monuments. These photographs were part of the 1964 Monuments Week exhibit. Facing the stairs, turn left to the end of the corridor.

NUMBER 13—*Frieze*
Early Islamic calligraphic frieze. (See also Room of Islamic Art, second floor.) Brick and plaster, from Lashkari Bazaar in Lashkar Gah, Hilmand Province, ca. 11th Century A.D.

NUMBER 14—*Mosque*
Reconstructed Early Islamic mosque and *mihrab* (prayer niche pointing towards Mecca), for the private use of the Ghorid kings at their winter capital of Lashkari Bazaar. Plaster, ca. 12th Century A.D.

Return to the center of the hall for various stone sculptures exhibited in the alcoves on either side of the staircase. The left alcove contains three Buddhist sculptures.

NUMBER 15—*Sculptured umbrella*
Large stone umbrella, upside down, from a Buddhist stupa. The stupa is an architectural conception of the cosmos, consisting of the world covered by heaven, a hemispherical dome, and surmounted by a square platform representing the Tushita Heaven, the Heaven of Pleasure or the Heaven of the 33 Gods where Future Buddhas dwell prior to their appearance on earth. A mast symbolizing the world axis rises from the cosmic waters through the world-mountain to the empyrean, carrying a series of umbrellas symbolizing a succession of intermediary heavens, each one increasing in purity until the last, most essential paradise is reached. Schist, from Begram, 2nd-3rd Century A.D.

EXHIBITION CASE—*Confiscated objects*
These genuine antiques of unknown origin have been seized by Afghan Customs. See page 113 for details of Customs regulations regarding the export of Cultural Property from Afghanistan.

NUMBER 16—*Sculpture*
A seated Buddha. Schist, provenance unknown, seized by the Afghan Customs.

NUMBER 17—*Sculpture*
A standing Buddha. This sculpture represents the Great Miracle of Sravasti, by which the Buddha conducted a dual miracle, giving forth flames from his shoulders and water from the hem of his robe, in order to demonstrate his superiority over a group of staunch Hindu Brahmins, the Kasyapa Brothers. Note the elaborately carved panels to the left showing the Buddha with his bodyguard, Vajrapani, and various groups of admirers. The slanting posture of these figures is unique. The side panel also depicts a rampant griffin and a figure with a most distinctive face. Below this there is an ornate triton, and on the very lower edge a frieze depicting an aquatic scene which carries through the theme of the watery miracle above, executed with a tremendous sense of

movement. (See also Bas Reliefs from Shotorak, second floor corridor.) Schist, accidental find, 1965, from Serai Khoja, ca. 3rd-4th Century A.D.

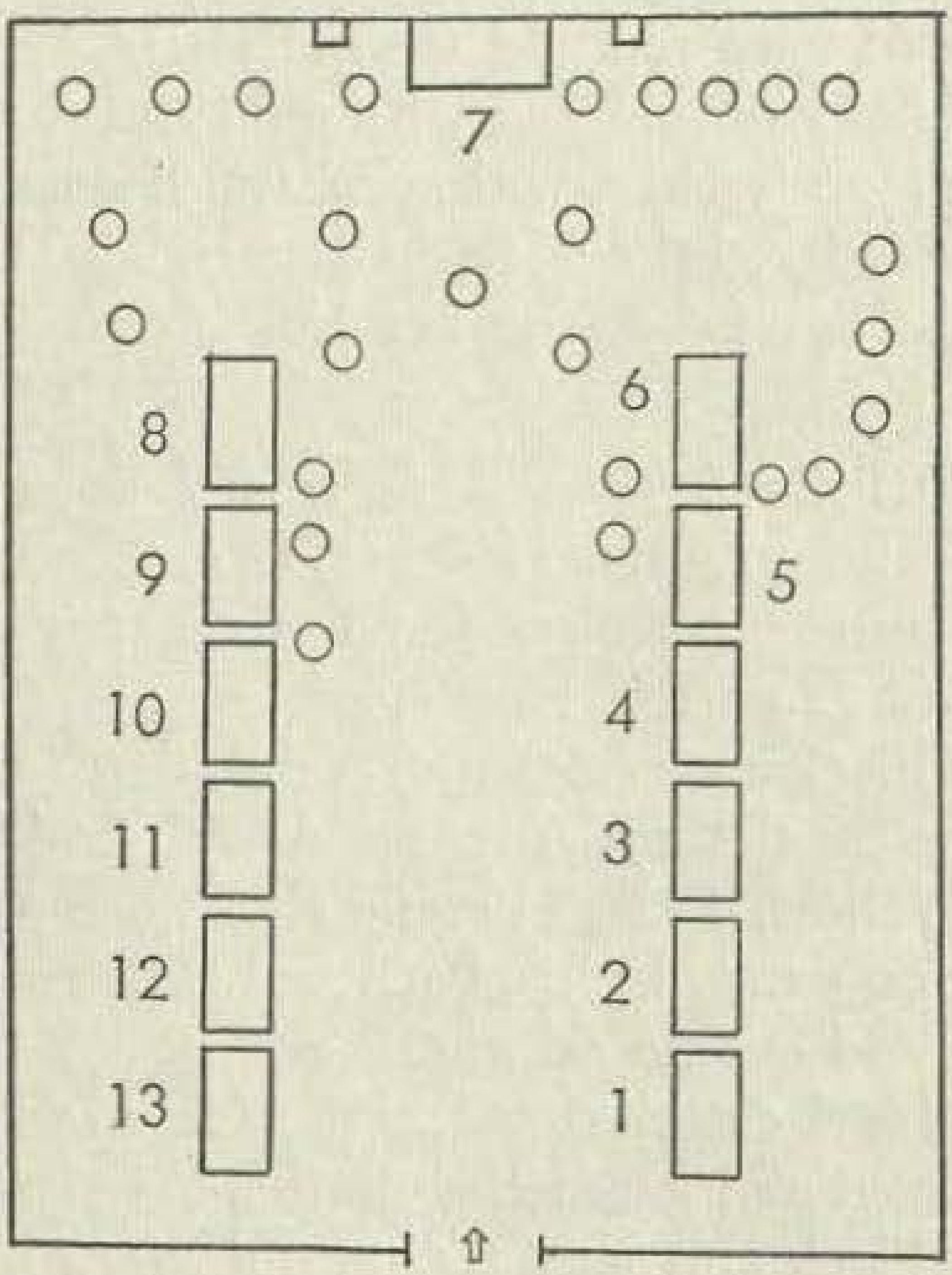
NUMBER 18, in the right alcove—*Sculpture*
Standing Buddha, representing the Great Miracle of Sravasti, similar to Number 17. Schist, from Serai Khoja, ca. 3rd-4th Century A.D.

NUMBER 19—*Sculpture*
Standing Buddha, representing the Great Miracle of Sravasti. Schist, from Khum Zargar, ca. 3rd-4th Century A.D.

NUMBER 20—*Sculpture*
Stone lingam, the stylized phallic symbol of the masculine cosmic principle and of the Hindu god Shiva. Marble, from Tagao, Parwan Province, probably Hindu Shahi period, ca. 9th Century A.D.

NUMBER 21—*Painting*
Oil portrait of Habibullah, known popularly as Bacha Saqqao, "Son of a Water Carrier," who occupied the throne of Kabul from January to October 1929. (See also Portraits along the main staircase.)

Ethnographic Room



See the front and back inside covers for an ethnographic map of Afghanistan.

CASE NUMBER 1—*Marriage costumes, from Kabul region*

1. Woman's waistcoat of red felt, embroidered with gold thread.
2. Woman's dress of red velvet, decorated with bands of green velvet and embroidered with gold thread at the hem.

3. Hanging down the back of each model, a long narrow bag of black cloth embroidered with white flowers and green leaves. Used to hold a long braid of hair.
4. Bridal dress of gold brocade, very faded pink. Cuffs and waist inset with gold embroidered bands, appliqued breast pockets.
5. Gold and green brocade bridal pantaloons. Wide trousers caught at the ankles, each leg with a gold band ornamented with a red tassel.
6. Hanging down back, long narrow bag for hair, black cotton embroidered with red and white flowers.
7. Woman's hat embroidered with gold and silver thread. The inside is green leather, with a central decoration in red.
8. Gold embroidered shoes, floral design, Tree of Life motif on the inside. (See Case Number 13.)

CASE NUMBER 2—*Pushtun dress, from Paktya Province*

1. Square cloth for carrying clothes. Ornamented with mother-of-pearl buttons, embroidered with multicolored stars, flowers and geometric motifs.
2. Woman's black cotton mantle, embroidered with yellow and red geometric designs, decorated with white buttons, and edged in yellow. Fringe begins about half-way down.
3. Black cotton dress. Front, back and cuffs embroidered with red floral and geometric motifs.
4. Woman's black cotton shawl, embroidered with multicolored circular floral and geometric motifs.
5. Woman's black and purple cotton dress, with multicolored floral designs.
6. Pantaloons, with wide silver band at the ankles.
7. Woman's plaited straw sandals, decorated with red stitching.

CASE NUMBER 3—*Pushtun dress, from Kandahar*

1. Man's turban cap, embroidered with gold and silver thread, a floral motif, decorated with metal sequins and beads. Small tassel on the side.
2. Man's turban cap, embroidered with gold and silver thread in floral motifs. Brocade band around the base of cap, small tassel.

3. Woman's peach-colored silk shawl, with flowers and leaves embroidered in orange silk.
4. Woman's garnet-red silk dress, with embroidered front, pockets and cuffs. Black embroidery runs down the front and around the hem.
5. Woman's brownish-red cotton skirt, with leaf pattern. The hem is edged in black.
6. Woman's leather shoes embroidered with silver, leaf motif in multicolored thread. Pointed toes.
7. Man's fringed blue and gold turban cloth and turban cap.
8. Man's white shirt, gathered at the waist. Front and cuffs elaborately embroidered. Note small mirror decorations.
9. Man's leather shoes, stitched with silver and multicolored thread, geometric designs. Pointed toes.

CASE NUMBER 4—*Mazar-i-Sharif dress, Balkh Province*

1. Woman's conical cap, with multicolored embroidery, edged in black.
2. Woman's ornate cap, multicolored embroidery. Decorated with small silver shields, gold and silver floral and geometric ornaments.
3. Man's turban cap, embroidered with multicolored thread, leaf motif.
4. Woman's large rectangular scarf of green chiffon silk, with yellow and white rosettes.
5. Woman's dark blue cape (*faranjin*), embroidered with multicolored geometric motifs. Fringed edge and fringed false sleeves, hanging down the back, held together by a fringed band.
6. Woman's garnet-red silk dress with narrow black and yellow stripes. Gold braid borders the collar.
7. Woman's yellow silk *faranjin*, embroidered with stylized floral and geometric motifs. Embroidered false sleeves hang down the back. In the north these *faranjin* were sometimes worn over the head, with usually a black horsehair veil.
8. Beige cotton tablecloth, embroidered with multicolored flowers and leaves. Fringed on three sides. Central motif is an eight-pointed star enclosing another star, pink flowers inside smaller star.

9. Man's shoes, carved from a single piece of wood. Engraved decoration. Pointed toes, three iron-tipped projections under the sole.
10. Woman's embroidered leather shoes, decorated with metal thread, tassels and buttons.

CASE NUMBER 5—*Panjsheri Tajik dress, from Kapisa Province*

1. Man's white cotton cap, with gold braid, and fringed turban cloth in heavy white linen with blue threads.
2. Beige felt coat, stitched with geometric pattern, lined with orange cloth.
4. Beige cotton waistcoat, lined with linen, decorated with blue lines. Pockets in the front.
4. Beige linen shirt, gathered at the waist. The front, cuffs and hem are embroidered.
5. Beige linen pantaloons, with drawstring belt.
6. Woman's rectangular black cotton shawl, edged with tatting.
7. Woman's white cotton cap, embroidered with roses and leaves.
8. Red cotton dress, small pleats at the waist, with a pattern of white stripes and triangles. Red bands ornament the hem, neck and back.
9. Reddish-brown pantaloons, with drawstring belt. Gathered cuffs, with blue edging.
10. Woman's leather half-boots, with embroidery, pointed toes and iron heels.
11. Man's wooden clogs, with ornate carved design, leather straps.

CASE NUMBER 6—*Pushtun jewelry*

1–6. Nomad rings.
7. Forehead ornament.
8. Pair of silver bracelets.
9. Silver pendant inlaid with red stones.
10. Silver earrings.
11. Woman's forehead ornament.
12. Wide silver bracelets.
13. Woman's talisman worn on the forehead.
14. Silver necklace, inlaid with stones and glass.

15. Earrings.
16. Silver necklace, inlaid with stones and glass.
17. Silver anklets with bird motif, ancient fertility symbol.

CASE NUMBER 7—*Kafir and Nuristani jewelry and weapons*

1. Prestige knife with ornate handle. All have some brass ornamentation to counteract the evil aspect that iron assumes when it is used in weaponry. The knife is usually worn on a silver-studded belt. (See effigy statue Number 11.)
2. Incised brass bracelets, modern.
3. Forged iron anklets, 19th Century.
4. Modern bracelets.
5. Modern brass necklaces. (See effigy statue Number 12 for earlier Kafir model.)
6. Forehead ornament.
7. Modern brass bracelets.
8. Kafir brass bracelet in the form of serpents.
9. Prestige knife.

CASE NUMBER 8—*Kafir and Nuristani jewelry*

1. Forehead ornament, 19th Century. (See effigy statues Number 14, 16, 23, 24.)
2. Modern necklace.
3. Chitrali-type bracelet, no longer worn in Nuristan.
4. Repoussé forehead ornament.

5–6. Modern brass necklaces.

7–8. Silver necklaces with iron coils, 19th Century. Prestige symbols for warriors who have killed many enemies, and/or men and women who were great feast-givers. (See effigy statues Number 11, 14, 15, 22.)

9. Silver ear ornaments. Prestige symbols for the affluent and the generous.
10. Modern forged bracelets in iron.

11–14. Waigal Valley earrings. Prestige symbols.

15. Type of earring-head ornament. Each year a man could add another ring if he contributed to the poor.

CASE NUMBER 9—*Wooden utensils and bowls, from Nuristan*

1. Butter storage bowl, with carved, stylized ram and horse heads.

2. Ladle, with painted and lathed handle.
3. Water drinking bowl, with carved, stylized ram and goat heads, and Sunburst or Shield design.

4–5. Carved ladles.

6. Small drinking bowl with carved, stylized ram and horse heads.
7. Large drinking bowl with elaborately carved, stylized ram heads as handles. Two smaller ram-head ornaments on exterior.
8. Butter storage bowl with larger handle carved into stylized horse head. Smaller handle is a stylized ram head.
9. Drinking bowl with carved, stylized horse and ram heads.
10. Large bowl for fat products. Spout supported by carved entwined serpents. Elaborately stylized ram-head handle.
11. Funnel for filling goatskin churn.
12. Receptacle with two handles and cover, elaborately carved designs of circular Sunburst or Shield motifs.

CASE NUMBER 10—*Dress, other objects, from Nuristan*

1. Two-stringed musical instrument. Resonance chamber covered with goatskin. Played with a bow, and tuned by means of leather straps.
2. Harp. Nearest parallel found in 3rd Millennium B.C. at Sumerian sites in Iraq and in the Bamiyan wall paintings. 3rd-7th Century A.D. Found in Waigal and Wama Valleys.
3. Necklace of small colored glass beads, cowrie shells, metal buttons, small bells made from thimbles.
4. Narrow blue wool belt, red and blue tassels and cowrie shells.
5. Wide, fringed black and red belt.
6. Woman's beige dress, embroidered with blue and red wool.
7. Wooden stool, seat of brown and beige wool.
8. Double-headed wooden drum, hourglass shape. Goatskin heads, tightened by leather straps.
9. Wooden table with three forged, twisted iron legs. Twisted shapes denote various grades of warrior status. Kafir silver wine-drinking cup sits in the holder. The markings on the cup are also prestige symbols.

10. Woman's half-boots of beige and red leather. Men's boots do not have woven ties.

CASE NUMBER 11—*Dress, other objects, from Nuristan*

1. Brass quiver containing six arrows, five with iron tips, one with brass.
2. Oak bow with leather bowstring. Bamboo arrowshaft, iron tip.
3. Metal shield, worn on arm. Not manufactured in Nuristan.
4. Man's beige wool coat, embroidered cuffs and fringed hem.
5. Man's beige wool pantaloons, gathered at waist.
6. Man's beige wool hat, embroidered.
7. Wooden stool, seat of cowhide thongs.
8. Drum, hollowed by burning.
9. Man's knitted half-boots.
10. Small wicker eating table.
11. Carved wooden cup for drinking buttermilk.
12. Small square, forged iron table, fixed in a wooden socket. Oil lamp attached.

CASE NUMBER 12—*Hazarajat dress, from central Afghanistan*

1. Man's embroidered silk cap.
2. Coat of brown wool, two false pockets.
3. Wool waistcoat, four pockets.
4. Trousers of light beige wool, gathered at waist and tied with drawstring.
5. Man's leather half-boots with curved toes. The sole is made of eight layers of leather.
6. Woman's hat, two small white tassels in front, dark pink center crown. A wide black panel, embroidered with red, hangs down the back.
7. Woman's square-shaped cap, gold trim around the edge, two long flowing panels down the back.
8. Green cotton dress, lined in red, decorated with gold and multicolored floral bands.
9. Green cotton pantaloons.

CASE NUMBER 13—*Marriage costume, from Kabul region*

1. Man's purple velvet waistcoat, heavily embroidered in gold.

2. Woman's beige felt coat, embroidered with silver thread and sequins.
3. Bride's silk brocade dress, gold trim on collar, cuffs and hem.
4. Bride's silk brocade pantaloons, tassel on gold band.
5. Bridegroom's pale blue coat, gold embroidery.
6. Woman's gold embroidered sandals.
7. Gold embroidered slippers, with floral design, and on the inside a Tree of Life motif.

The effigy statues and other objects from Nuristan are free-standing. All wooden statues are from pre-Muslim Kafiristan, that is, pre-20th Century.

NUMBER 1–28—*Wooden objects from Nuristan*

1. Wooden statue of a woman, similar to statue Number 27. Possibly the goat fertility goddess, Disanri, or a local goddess. She is astride a markhor, her face resting between his horns. She wears a large hat, four bracelets and a small conical basket on her back. (*Ill. 56*)
2. Sculptured wooden column with elaborate designs. The capital has four carved ram heads.
3. Post of a hero's chair. The Kafir constructed intricate chairs to preserve the memory of famous men. Two human figures, with headdress and on their backs circular shields, embrace at the top. Two small heads appear between each pair of legs. (*Ill. 54*)
4. Elaborately carved wooden door. The symbolic meaning of the various designs probably goes back to prehistoric times.
5. Elaborately carved wooden chair, probably to commemorate a Kafir hero. The carvings are symbolic of a man's rank. Two pairs of male and female figures are copulating on top of the posts. One penis is missing. The female figures have conical baskets on their backs. (See basket, Number 17.)
6. Modern chair from Nuristan. Unlike other Afghan ethnic groups, the Nuristani sit on chairs and stools and eat off tables.
7. Wooden panel for the outside of a house. Stylized domestic and wild goat horns have a mystic significance in Nuristan today, as they did in earlier Kafir culture. Note the Tree of

Life and Sunburst or Shield motifs on the carved goat horns.

8. Large elaborately carved wooden porch pillar, ritually as well as structurally important.
9. Elaborately carved door. The designs all had ritual and status significance in pre-Islamic Kafir culture.
10. Kafir seated ancestor effigy, male. Simple necklace (see Case Number 8, 2), Sunburst or Shield design at navel, possibly a buckle at the intersection of the bandoliers. The stones used to represent the eyes have been removed. From Landai Sin Valley.
11. Kafir ancestor effigy, male, probably representing a hero. Note the traditional dagger (see Case Number 7, 1) in the right hand, the elaborate headdress, and the warrior's prestige necklace (Case Number 8, 7–8). From Waigal Valley.
12. Kafir ancestor effigy, female. Note the prestige headdress with horns. Also the prestige necklace (Case Number 7, 5). The breasts are exposed. The skirt and pantaloons are elaborately decorated. From Waigal Valley.
13. Elaborately carved wooden oil lamp, to be attached to the wall.
14. Kafir ancestor effigy, female. Note the forehead ornament (Case Number 8, 1); embroidered shoulder loops and necklace are prestige symbols. The breasts have been lopped off. The elaborate design of the cummerband and skirt indicates status. From Waigal Valley.
15. Kafir ancestor effigy, male, probably a hero. Note the elaborate headdress, ceremonial axe over the right shoulder and the prestige earrings and necklace. He wears a distinctive brass prestige belt and dagger at the right, and kilt-like trousers. The halfboots closely resemble those worn today in Nuristan. From Waigal Valley.
16. Kafir ancestor effigy, female. Note the forehead ornament, elaborate earrings, exposed bosom, cummerband with tassels or bells, and the stylized pudenda. From Waigal Valley.
17. Woman's goathair basket, carried on the back.
18. Elaborately carved wooden oil lamp, similar to Number 13.
19. Carved wooden Nuristani door, similar to Number 4.

20. Elaborately carved wooden window, with stylized ram head as handle. A lock on the inside.
21. Small wooden Kafir ancestor effigy, male. Distinctive turban, thick necklace, the genitals destroyed. From Waigal Valley.
22. Kafir ancestor effigy, male, a hero on horseback. Note the horse trappings with bells, the shield on the back of the figure, the sword slung across his chest, with crossed bandoliers (?), prestige necklace and elaborate headdress. The stone eyes are still intact. The brass belt with bells is a hero symbol. He carries a flint and steel pouch and powder horn on the right side, carved rifle on the left. The Shield motif on the left arm is a status symbol. From Landai Sin.
23. Kafir ancestor effigy, female, encrusted with sacrificial blood and butter. Forehead ornament, stylized pudenda, similar to figure Number 14. (*Ill. 55*)
24. Ancestor effigy, female, similar to figure Number 23. Designs on the skirt may represent varients of the prestige necklaces. From Waigal Valley.
25. Seated Kafir ancestor effigy, male. Note the elaborate headdress. Penis missing.
26. Sculptured wooden column, similar to Number 2.
27. Small wooden statue, female, astride a markhor. Possibly Disanri, goddess of goat fertility. The figure wears four bracelets and a belt. Tattoo (?) designs on the topknot, and a conical basket on the back. From Waigal Valley.
28. Kafir wooden figure, female. Similar to Number 1 and 27, but wearing two bracelets on the right wrist and only one on the left. Bosom is visible. Tattooed forehead or forehead ornament. Two rows of white stones are inlaid around the neck. The head is in a normal position with an elaborate hairdo on the back. From Parun Valley (?).

NUMBER 29—*Wall hanging*

One of two surviving silk hangings, with ornate bird and animal and floral motif, presented by the Amir of Bokhara to Amir Abdur Rahman at the turn of the 20th Century. Others were destroyed during the civil war of 1929. (See upstairs hall for matching hanging.)

As you leave the Ethnographic Room, note the paintings, weapons and accoutrement along the walls of the right and left staircases.

NUMBER 1–6—*Paintings*

Staircase, in the center of hall:

1. Mohammad Daoud, President of State, founder of the Republic of Afghanistan on July 17, 1973.

Staircase, to the left:

2. Portrait of Amir Abdur Rahman (1880–1901). By John Grey, English surgeon, 1891.
3. Amir Habibullah (1901–1919), eldest son of Amir Abdur Rahman. By Ghulam Mohammad Mosawar, 1905

Staircase, to the right, top:

4. King Amanullah (1919–1929), third son of Amir Habibullah.
5. King Mohammad Nadir Shah (1929–1933), distant cousin of King Amanullah.
6. King Mohammad Zahir Shah (1933–1973), son of King Mohammad Nadir Shah.

NUMBER 7–10—*Weapons and accoutrement*

To the left and right staircase:

7–8. Large calibre weapons, manufactured at the Kabul arsenal during the time of Amir Habibullah (1901–1919). All are percussion cap, with gold inlay. Note the cylindrical powder containers attached to some.

Top of stairs, left:

9. Four jezails from the early 19th Century. The two on the left are flint-locks, those on the right percussion cap. All are inlaid with gold, silver and mother-of-pearl. The barrels are damascened. The weapon on the extreme right has turquoise around the barrel mouth. Probably all were manufactured in Afghanistan.

To the right:

10. Four weapons, from the second reign of Amir Sher Ali (1868–79). The outer weapons are flint-locks, the center ones percussion cap. All are inlaid with gold, mother-of-pearl, ivory and bone, with silver banding around the stocks and barrels. One center barrel is damascened.

CASE NUMBER 11—*Weapons and accoutrement, 19th Century*

1. Belt buckle. Gold and silver epigraphic and geometric inlay.
2. Iranian-type dagger sword, with elaborately decorated scabbard. The blood-letting grooves down the center of the blade not visible.
3. Large sword, with brass inlay. Bone hilt.
4. Scimitar with a horsehead hilt. Elaborately decorated sheath.
5. Dagger with gold inlay on the blade. Engraved jade hilt.
6. Dagger with epigraphic decorations on the blade. Bone hilt.

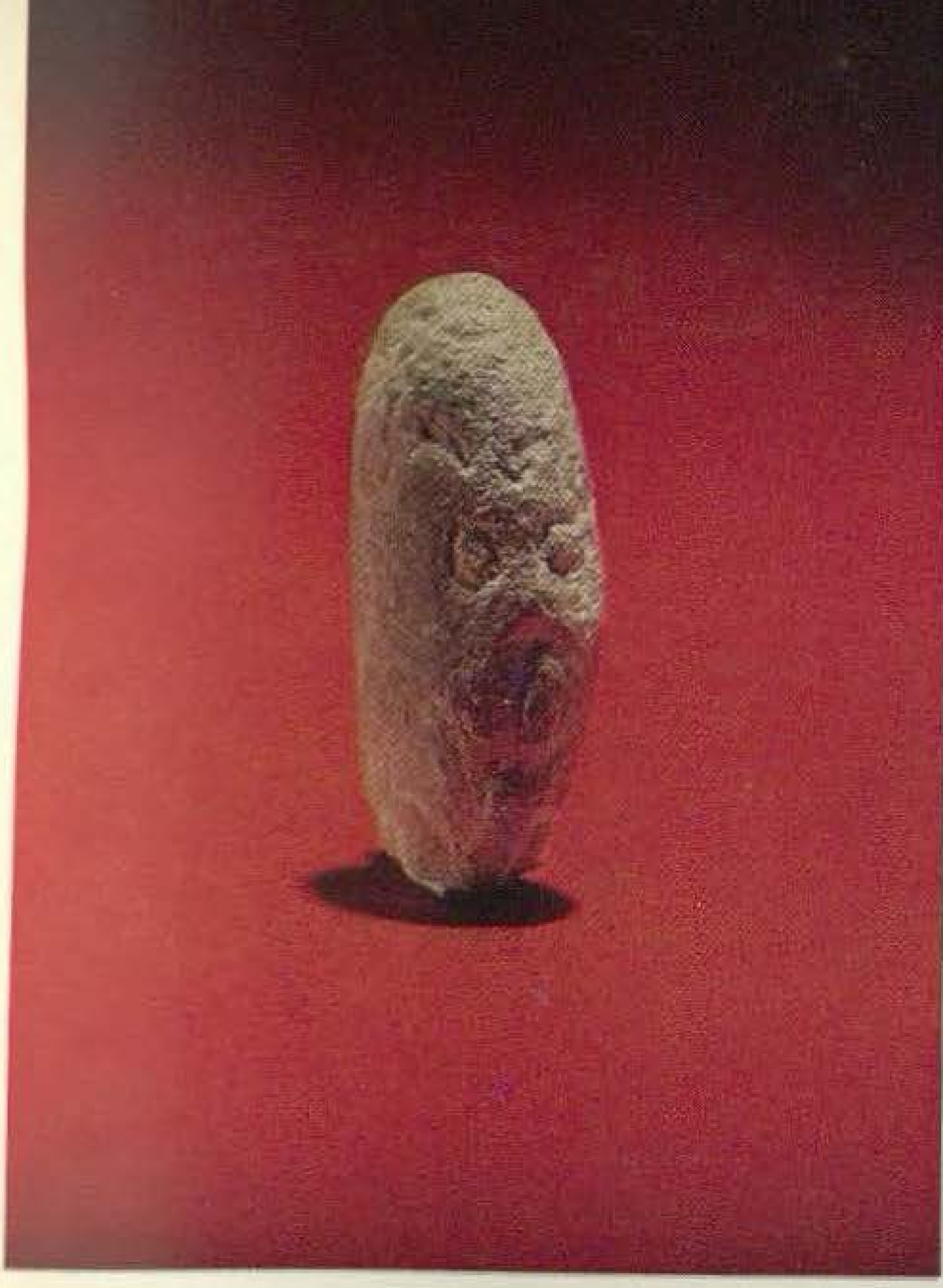
CASE NUMBER 12—*Weapons and accoutrement, 19th Century*

1. Central Asian dagger, with gold and silver inlay. Incised decorations on the blade. Bone handle.
2. Steel bow of Turkish design, with brass inlay.
3. Indian-type arm dagger with double blades. Gold inlay.
4. Steel breast plate with buckles. Elaborate floral incised decorations.
5. Central Asian saber. The handle is enamelled with gold inlay.
6. Revolver. The handle is inlaid with gold and precious stones. Gold inlay on the barrel and trigger guard.
7. Brass belt clasp.
8. Iron belt buckle, with gold inlay. A raised center roundel.

NUMBER 13—*Wall hanging*

One of two surviving silk wall hangings (see Ethnographic Room, Number 29) presented by the Amir of Bokhara to Amir Abdur Rahman at the turn of the century. Others were destroyed during the 1929 civil war.

For a discussion of the objects in the left wing of the second floor corridor, see the sections on Shotorak Room, page 67, and the Islamic Arts Room, page 79.



1 Sculptured limestone
from Aq Kupruk, ca.
Century B.C. (*h.* 6 *cm*)

2 Pottery goblets with leaf, ibex and pipal design, from Mundigak, 3rd-2nd Century B.C. (*h.* 14.8 *cm*)





5 Ivory panel, from Begram, 2nd-3rd Century A.D. (*h.* 41 *cm*)



7 Plaster casts of Ganymede offering water to the eagle of Zeus (*d.* 12.8 *cm*)



8 Carved ivory yaksha, or water goddess, from Begram, 1st Century A.D. (*h.* 40 *cm*)



9 Glazed pottery vessel in the shape of a bird-woman, from Begram, 2nd Century A.D. (*h.* 22 *cm*)



10 Gold belt buckle, from Surkh
2nd Century A.D. (*l.* 9 *cm*)



11 Rhyton, or drinking vessel, from Kona Masjid, late 7th Century A.D. (*l.* 10 *cm*)



12 Painted clay Devata, from Fondukistan, 7th Century A.D. (*h.* 29 *cm*)



Fresco of a Buddha mandala, from Kakrak near Bamiyan, ca. 8th Century A.D. (*d. 98 cm*)

14 Lusterware bowl, from Bhazni, 13th Century A.D.



Begram Room

High ruined ramparts encircle a long mound rising above the confluence of the Ghorband and Panjsher Rivers near the village of Begram, some 40 miles north-east of Kabul. This was Kapisa, the famed summer capital of the mighty king of the Kushans, Kanishka.

Kanishka's empire extended across northern India, through the Afghan mountains and east into Central Asia. Though detailed specifics of this ruler are strangely lacking, a rich, varied panorama of his era can be painted by the mind's eye with the aid of such finds as the Begram treasure.

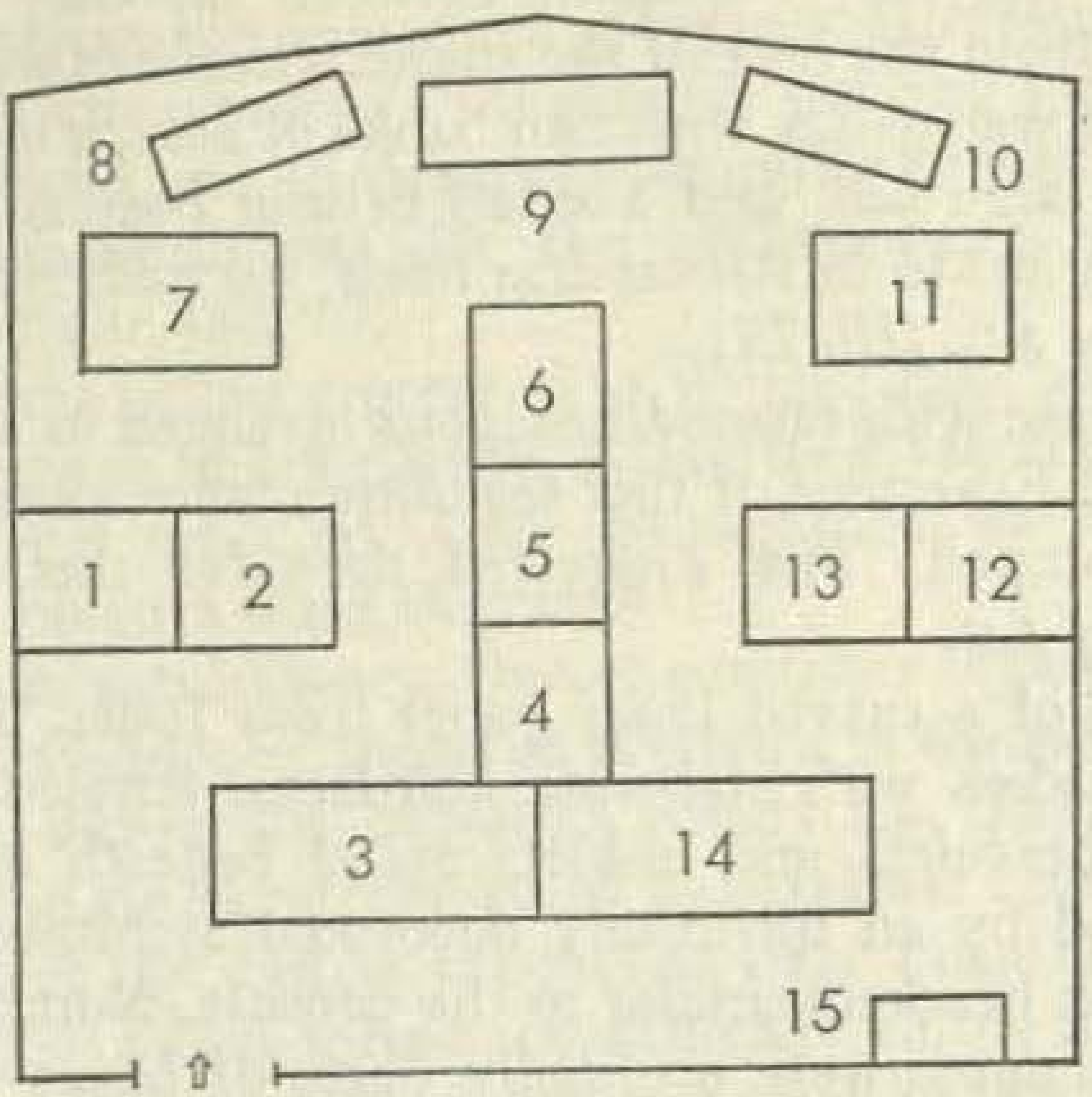
During the early part of the 2nd Century A.D., when the Kushan Empire reached its greatest heights under Kanishka, peace reigned from Rome to China and for more than two centuries commerce, art, and religion moved freely by land and by sea along the caravan trade highway known as the Silk Route. The Caesars of Rome and the Han Emperors of China avidly exchanged their most exotic products while bargaining for the spices, gems and cosmetics of India and Ceylon and the gems and furs of Central Asia. At the heart of this trade, the Kushan aristocracy of Kapisa pursued a life of high sophistication. A patrician elegance characterizes their portraits on the bas reliefs from Shotorak.

The vast accumulation of objects contained in the Begram treasure further testifies to the refined and elaborate taste of Kapisa's citizens. It represents, in capsule form, the extent and richness of the commercial activity along the Silk Route.

Here are Chinese lacquers, Graeco-Roman bronzes, plaster plaques, and vessels of porphyry and alabaster, Roman glassware and exquisite ivories from India. Together they form the most spectacular archaeological find of the 20th Century.

The DAFA excavations were undertaken in the high citadel of the city of Kapisa, which was built in three periods, beginning with the Indo-Greeks during the 2nd Century B.C. This early metropolis was enlarged by the Kushans in the 2nd Century A.D. and there is evidence that this second city was destroyed by a great fire, set, perhaps, by the invading Sasanian Persians on their advance eastward ca. 241. A final city was erected on the ruins of the fabulous Kushan capital and in turn destroyed probably by yet another group of invaders, the Hephthalites or White Huns from Central Asia, in the 5th Century.

Only a minute portion of the vast citadel has felt the bite of the archaeologist's spade, although DAFA excavations extended from 1936 through 1942 (J. Hackin and R. Ghirshman) and again in 1946 (J. Meunié). In 1973 the Indian Archaeological Mission (R. Sengupta) signed a contract with the Republic of Afghanistan to reopen excavations in 1974. The treasure itself, excavated by J. Hackin in 1937 and 1939, was found in two small rooms lying at the foot of a tower in the outer wall. Both had been hastily walled up. Until the new excavators bring additional data to light, one is left to imagine whether these were perhaps the storerooms of some well-to-do merchant or a frantically secreted treasure belonging to a wealthy household. Again, since these objects date from the 1st to the early 3rd Century A.D., could it be that Kapisa also had a national museum? Or, was this a royal collection formed over a period of at least one hundred years which once belonged to the Great King himself?



CASE NUMBER 1—*Ivories, glassware, plaster medallion*

This case contains a sampling of various types of artifacts from the Begram treasure:

1. Console of sculptured ivory from India. This very fine piece is carved on both sides and probably supported the arm of a chair or throne. A bejeweled lady riding a leogryph emerges from the open jaws of a makara, a mythical crocodile. An attendant stands in the mouth of the makara supporting the rider's foot with the top of his head. (See Case Number 3 for discussion of the Begram ivories.)
2. Fragments of a Chinese lacquer bowl. These are analogous to Chinese lacquers of the Han Dynasty excavated from Korea and probably date no later than the 1st Century A.D.
3. The Pharos of Alexandria, carved glass. This transparent glass vase was molded out of molten glass and a variety of details were then attached to the exterior. It belongs to a rare technique of glass carving in which effects of relief were obtained by drilling and carving the surface of the glass. The decorations depict the Pharos of Alexandria, one of the Seven Wonders of the World. The towered light house appears on one side, surmounted by the nude figure of the

god of the sea, Poseidon, between flanking tritons projecting from the base of the statue. On the other side, at the top, is a war-galley with two banks of oars, a merchant ship with a large sail, and a small fishing boat at the bottom. Possibly made in Alexandria itself, no earlier than the 3rd Century A.D. (*Ill. 23*)

4. Glass vase with faceted hexagons arranged in a honeycomb pattern. Examples of this technique were found in Cyprus and Pompeii. The suggested date for this style is 1st Century A.D.
5. Section of a carved ivory panel from India. Two scantily robed ladies with elaborate hairdress, jeweled girdles and heavy bracelets and anklets stand beneath a portal surmounted by an intricately decorated architrave. Note the leogryph brackets similar to the console, Number 1, above. Such plaques were originally parts of boxes or pieces of furniture. (*Color Ill. 6*)
6. Incised ivory jewel casket. This is one of the most complex and beautiful pieces in the Begram collection. The cover and side decoration of this ivory jewel box presents a courtesan with her handmaidens. On the left she sits with a parrot perched on her hand while a maid stands before her with a bowl of fruit. On the right, the maid kneels before her lady holding out a bowl. The courtesan holds a mirror in her left hand and applies her make-up with the right. An empty parrot cage is to the right. The sunken relief and heavy shadows of the contours give the figures a warm, sensuous appearance seemingly independent from the surface. These central figures are surrounded by an acanthus scroll entwined around alternating flowers and duck-like birds in various postures. Most unusual human faces crowned with animal heads—a horse in the lower right, an elephant and lion in the upper right, a lion in the upper left—fill the four corners of the lid. On the side, below, are three small square panels, separated by a spindle-balustrade. These contain lively, extremely engaging composite animals: a little man with a lion's body, wearing a pillbox hat at a rakish angle, unaccountably clutches at his breast with his right hand; a bull skips along on his hind legs in the center panel; a smiling

ram with a lion's body crooks his tail provocatively on the right. An extraordinary feeling for animals is seen throughout the Begram ivories. Two sinuous dancing girls frame the sides, and a line of makaras disgorging human heads somewhat incongruously dot the bottom band. Ca. 2nd-3rd Century A.D. (*Ill. 10*)

7. Plaster medallion representing Winged Eros holding Psyche in the shape of a butterfly, a favorite mythological motif of Hellenistic art. (See Case Number 11 for discussion of plaster plaques from Begram.)
8. Triton in carved ivory. One of a number of panels depicting a motif frequently found at Mathura in the eastern Kushan Empire during the 2nd-3rd Century A.D. The snake-legs of the triton are being swallowed by makaras. The usual piscene bodies of the Indian crocodiles have been converted into decorative foliate forms, a specifically Gupta transformation which dates this piece during the early 3rd Century. (*Ill. 11*)

CASE NUMBER 2—*Bronzes*

The Hellenistic bronzes from the Begram collection may be assigned to a period no later than the 1st Century A.D.

1. Gallic cavallier, holding a stick or whip in his right hand and possibly reins in his left, riding a horse or a chariot. (*Ill. 15*)
2. Mask of Silenus, with horse's ears and crowned with ivy. A minor woodland deity, companion of Dionysus. This piece was probably intended as an ornament for furniture. (*Ill. 18*)
3. Bust of Mars. A steelyard weight. Three small rings on the helmet originally were attached to the chains that supported the weight from the arm of the scale. (*Ill. 16*)
4. Rhyton or beaker in the shape of a female head. Terracotta versions of the same shape were recovered from Rhodes and Cyprus, dating from the 7th-5th Century B.C. This example is from the 1st Century A.D.
5. Bronze pitcher with a handle in the form of a snake. It is similar to many examples found in wealthy Roman homes.
6. Bust of Minerva. A steelyard weight.
7. Mobile. This object (suspended above) is unique to the whole repertoire of classical artifacts. It consists of a round

plaque which allowed for the free movement of little weights hanging on the reverse side and attached to tiny fins belonging to a variety of fish on the obverse. A winged Eros is seen in the upper right and the mobile tresses and face of Medusa, Poseidon's lover, in the center. The scene also includes dolphins, a tortoise at the lower left, a pier with a fisherman upper right, and two swimmers near Eros at the upper right. When the plaque was gently moved in water, the many little mobile fins would suddenly bring the watery scene to life. This object was probably used as a table ornament or fountain for the amusement of guests.

8. The Cybele Plaque from Ai Khanoum. This unique piece of gilded silver was found in 1969 in the temple of Ai Khanoum, the easternmost Greek outpost in Asia, probably established by Alexander the Great. The golden-robed goddess is shown crossing a mountainous terrain in a gold chariot drawn by a pair of lions which identify her as Cybele, an Asiatic mother goddess who presided over orgiastic rites. The chariot is driven by Victory, identified by a wing on the left shoulder, and they are escorted by a priest wearing a conical hat and carrying a long staff topped with a flared tuft. The sweeping gold crescent above this group may represent a mountain grotto from which the chariot emerges and proceeds toward a high altar attended by another priest in a long robe. In the heavens a golden-rayed bust in high relief of the sun-god Helios hangs beside a gold crescent moon and a gold star. Greek hair and dress fashion, combined with the oriental costume of the eunuch priests and hieratic style lead to the conclusion that this piece was made in northern Syria. Similar plaques ornamented with religious subjects hung on the walls of sanctuaries and private dwellings during the Hellenistic and Roman periods. The presence of this plaque at Ai Khanoum provides evidence of the trade which existed between the royal Greek dynasties in Syria and Mesopotamia and their eastern satrapies. Probable date, early 3rd Century B.C. *(Cover Ill.)*
9. Jug ornamented with oblique channeling.
10. Cock with a human head.
11. Serapis-Hercules. The syncretic combination of the Egyp-

tian god Serapis and Hercules is otherwise unknown. The figure carries the familiar emblems of Hercules, the club and golden apples of Hesperides, and wears a crown of grain, symbol of the fertility of the Nile and also the sacred basket of mysteries appropriate for a god embodying both Life and Death. (*Ill. 14*)

12. Shallow vessel with two handles. Similar examples were found at Pompeii.
13. Harpocrates, the Egyptian god of Silence, son of Isis. Of Alexandrian origin. (*Ill. 17*)
14. Copy of a bronze statue of Harpocrates found at Taxila, another important Kushan site in Pakistan.

CASE NUMBER 3—*Ivories*

The Begram ivories decorated various pieces of furniture such as thrones, beds, stools and small boxes. The figures are primarily women, shown in the women's quarters of a royal palace, at their dressing tables, playing or relaxing in their rooms and gardens. Covered with ornate jewelry, full bosoms bare, tiny waists and overly ample hips swathed in transparent veils, they represent the aesthetic ideal of India. These unique pieces belong to a number of different periods, from the 1st to the middle-3rd Century A.D.

The three figures are Yakshi, or river goddesses, each standing over 40 cm, the largest examples of ancient ivory in the world. Their identification as river goddesses is suggested by the makaras and ducks at their feet. (*Color Ill. 8*)

CASE NUMBER 4—*Ivories, glassware*

1. Section of a long ivory panel. A series of panels depicting ladies framed in gateways with three architraves, very similar to the famous gateways of Sanchi in Central India, ca. 1st Century B.C. In one scene a Yakshi stands holding the branch of a tree in the classic pose noted in the Shotorak bas reliefs. Another feeds a child from full breasts with one foot cocked behind her. Another is gracefully grooming her long tresses.
2. Fragment of an ivory panel.
3. Carved ivory panel.
4. Bowl of iridescent ribbed glass.

5. Carved ivory panel. A triton with elaborate makaras. Note the intricately carved scales. Stylized ducks stand between them.
6. Millefiore glass bowl. A superb example of the millefiore technique in which a mold is lined with sections of multi-colored glass rods packed side by side and then heated until the rods melt and fuse to make a variegated pattern. (*Back cover*)
7. Carved ivory panel.
8. Elephant masks of repoussé gold. These masks with raised trunks formed the spouts of a now-lost glass vessel.

CASE NUMBER 5—*Ivories, glassware*

1. Glass rhyton or drinking vessel. This brownish glass rhyton terminates in a bull's head. Similar shapes are known from Greek ceramics. It bears striking similarities to the gold and silver drinking horns used by the Achaemenid Persians in the 6th-4th Century B.C.
2. Bronze handle inlaid with silver and copper in a floral design, ending in bearded and horned faun heads.
3. Shallow glass bowl with wavy brown and white stripes in imitation of agate.
4. Carved ivory panel fragments. Crowded hunting scenes with hunters wearing crowns, quivers full of arrows strapped to their backs, carrying bows. Their quarry of various winged felines twists through a dense forest background. There is a marvellous sense of movement. In one fragment a rampant beast thrashes against the noose of a lasso held by two hunters seated in a stylized rocky grotto surrounded by a maze of twining branches. Traces of red and black pigment reinforce the contours. These fragments were parts of a very long frieze presumably decorating one of the elaborate thrones found in the treasure room.
5. Hollow white glass flask. This ichthyomorphic dolphin flask was probably a perfume container. Similar specimens were popular throughout the Graeco-Roman period from the 1st-3rd Century A.D. and many were found at Begram.
6. Carved ivory panel fragment.
7. Carved ivory panel. Crowded scene of palace life. Note the

different items of furniture, door designs, etc., and woman on horseback. (*Ill. 12*)

CASE NUMBER 6—*Ivories, bronze*

1. Carved ivory panels. A series of small square panels showing women at their toilette.
2. Carved ivory sections for inlay. Reticulated reliefs with no background were made to be applied or inlaid on a wooden surface. The subject again is the leisurely life of ladies in their palace quarters.
3. Carved ivory panels. A frieze of winged beasts alternating with chubby children, or dwarf-demons, wearing necklaces and jeweled girdles.
4. Gilded bronze pendant in the shape of a grape leaf.
5. Carved ivory frieze. Mythical beasts with human and bird faces and leonine bodies entwined within a foliated scroll.

CASE NUMBER 7—*Kushan pottery and figurines, 1st-3rd Century* A.D.

1. Water whistle in the shape of a horse.
2. One-handled jug with ribbed design and appliqued tear-drops, made from a mold.
3. Fragment of a horse, with the still visible legs of the rider on either side.
4. Large red clay goblet.
5. Small jug.
6. Large jar decorated with a greenish splash glaze. Ribbed handle and ring base.
7. Fragment of a vessel in the shape of a stylized ram.
8. Tall goblet with a handle, small ring foot and painted design of tapering plants.
9. Goblet, with a painted design of stylized triangles with parallel lines.
10. Small goblet.
11. Flat black bowl with turned rim.
12. Cylindrical water whistle with double figurines, horse head and stylized face below. Double figurines are characteristic Central Asian motifs.
13. Two-handled bowl with decorations on inside of undulating

incised lines enclosing punctate dots. Appliqued studs on handle.

CASE NUMBER 8—*Alexandrian glass, 1st-2nd Century* A.D.

1. Footed white glass goblet, with faceted hexagons in honeycomb pattern. This technique continued into the glass ware of the Sasanian period and later.
2. Small white glass rim-base saucer or salver.
3. Two fragments of a painted, clear glass bowl: the lower panel shows a woman's head ringed with a pink halo; the two sections of the upper panel show a combat between horsemen and foot soldiers. Similar subjects can be found in Roman mosaics.
4. Fragment of a painted glass bowl. A bronzed, bearded satyr in right profile grasps an outraged nymph by the throat.
5. Fragment of a painted clear glass bowl. Hind quarters of a leopard, slinking through a stylized forest. The enamelled colors are remarkably well preserved.
6. Large bulbous white glass goblet on a foot, decorated with faceted rondelles.
7. Fragment of a large white glass platter with hexagonal honeycomb pattern, a border of parallel lines.
8. Fragment of a large clear glass bowl. Traces of iridescence.

CASE NUMBER 9—*Ivories, 1st-2nd Century* A.D.

1. Incised plaque showing a bulbous vase filled with lotus blossoms on a stepped platform. The central blossom is in full bloom, the others still buds. A scarf is knotted around the shoulder of the vase. Note the traces of red and black polychromy.
2. Elaborate incised plaque showing an elephant kneeling in front of an ashoka tree. It is richly caparisoned with rings around its ankles, a bell hanging from its midsection, a crossed halter and a decorative blanket. The body is covered with small dots representing the colored paints with which ceremonial animals were decorated. The mahout, or keeper, prepares to mount, holding a forked goad, an instrument traditionally used to prod or guide the elephant.

3. Four plaques. From left to right: 1) Incised flowering tree, ringed at the base. The subtle shading gives it depth. 2) Lady seated on a round wicker stool, on a cushion, a cup in her left hand. She wears nothing but jewelry: two large, heavy ankle bracelets, many bracelets on her arms, heavy coiled earrings and a girdle of two ropes of pearls. Her hairdo ending in a stiffly protruding chignon is most striking. 3) Peacock in front of a budding tree. 4) Fragment of a plaque with undulating branch of the ashoka tree.
4. Flatly incised plaque of a feline animal, with snub nose outstretched, mouth open, chasing a flustered bird scurrying along with wings upraised, feathers ruffled, and one wary eye on its pursuer.
5. Plaque showing a woman facing right, seated on a round wicker stool and cushion. She is nude except for ornaments similar to those worn by the lady in plaque Number 3.
6. Fragments of four incised plaques. From left to right: 1) A young duck in flight; palmettes. 2) A parrot seated on a branch. 3) Branch with the head of a parrot to the right. 4) A parrot flying past branches of a tree.
7. Three plaques. From left to right: 1) Lady seated on a stool, looking over her right shoulder. Her left arm rests on her knee, with the hand languidly pointing downward; the right is raised to her bosom. She wears a cloth girdle. 2) Lady with ornamented hairstyle facing front, with a parrot on her shoulder. The bird picks up a pearl in its beak; she crooks her left arm to help support him. She smiles and flutters her eyelids at the bird. 3) Lady seated on a stool facing left, with legs crosed, left hand placed on the hip and right raised with elbow placed on the thigh.
8. Four incised plaques, used as furniture decoration. From left to right: 1–3) Elongated ducks. 4) Makara.
9. Fragment of an incised plaque showing leaves, and four stalks of flowers, each with six petals.

CASE NUMBER 10—*Plaster medallions, 2nd Century* A.D.

1. Bust of a Youth (Pan?). The hair of this handsome youth, rendered in fairly high relief, is gathered at the front; from a side lock a small horn seems to emerge. Behind him, the

end of a shepherd's crook, which, with the possible budding horn, permits a tentative identification with Pan, the Greek god of flocks, pastures and shepherds.

2. Bacchanalian Procession. The procession is led by a woman, arms uplifted holding an instrument (lyre?). She is followed by a flute-player who supports the unsteady progress of an inebriated friend clutching his shoulder. Bringing up the rear is a drunken horseman, careening precariously, leaning on a companion walking beside the horse.
3. Bust of a Sleeping Maenad. The head of this figure in high relief rests upon her right arm, which is placed behind the head. The left breast is uncovered; the right covered with a diaphanous material fastened at the right shoulder. The rather abandoned, dishevelled look could support an identification as a companion of Dionysus. (*Ill. 21*)
4. Youth with Nursling. A young boy offers a bunch of grapes to a baby lying in a hammock cradle, perhaps supported by the grape vine held by the youth in his left hand.
5. Male bust. Most realistic treatment in high relief of a rugged, aging man apparently in need of a shave. The hair is caught by a crown of leaves tied at the back with ribbons which fall down the back of the neck.
6. Grape and Vine motif. Beautifully rendered design of bunches of grapes entwined by vine branches, encircled by a garland.
7. Erotic tableau, sometimes identified as Selene and Endymion. An ithyphallic figure, nude, with hands behind his head, lies asleep on a cloak, a sword and shield placed beside him. A winged female, also nude, descends from heaven onto the entranced male. She holds a lyre in her left hand which is languidly lowered toward the ground. A small Eros hovers above; a tree spreads gnarled branches in the background. (*Ill. 20*)
8. Reclining lady, emblema of Tyche or Fortune of Alexandria. A lady dressed in flowing classical gown, lies on a bed leaning against high pillows. She wears a basket crown. The bed stands in a portico placed between two columns supporting a triangular pediment ornamented with a medallion in high relief and culminating in a palmate. A small

altar is placed in front of the bed; an oar, her attribute, leans against the side.

9. Woman wearing a masked head-dress, emblema. The curly hair is partially covered by a mantle lifted from the shoulders and draped toward the back of the neck. This noblewoman has been identified with the Empress Livia, wearing a diadem in the form of the aegis of Athena.

CASE NUMBER 11, Side A—*Plaster medallions and bronzes*

About fifty plaster casts taken from the central disks of classical Greek silver salvers are included in the Begram treasure. There was a great demand for replicas of Greek silverware and the easiest way to reproduce them was to first make a plaster cast and then a metal or clay mold, from which the reproductions could be cast in plaster or silver. Many of the classical Hellenistic and early Roman originals of these replicas have never been found. These plaster medallions, examples of Roman workmanship of Greek facsimiles, date mostly from the 1st Century A.D.

1. Youthful hero in a plumed helmet. Possibly an idealized portrait of Alexander the Great in the guise of Aries, the God of War.
2. Ganymede, cupbearer of the gods, offering water to the eagle of Zeus. (*Color Ill. 7*)
3. Aphrodite holding the Golden Apple. Probably taken from a mold for a bronze appliqué for a piece of furniture. (*Ill. 19*)
4. A poet and his muse with a zither.
5. Bust of a poet, sometimes identified as Menander, a famous Indo-Greek king of Kapisa (Begram), ca. 155 B.C. Very high relief with the head in the complete round. An emblem for a very large silver dish or plaque to be used as a wall decoration. (*Ill. 22*)
6. Pompeiian trivet shaped like a small round table, with griffin feet.
7. Small winged bronze sphinx.
8. Horseman. This Greek horseman resembles an equestrian statuette from Herculaneum believed to represent Alexander the Great.
9. The young Mercury.
10. Eros with his bow.

CASE NUMBER 11, Side B—*Ivories, crystal*

1. Carved ivory in the round, figure of a crouched humped bull or zebu.
2. Carved ivory plaque. Two ladies with elaborate headdresses carved in relief so high it is almost in the round. Note the Persepolian capital with back-to-back zebus. A similar example carved from limestone may be seen in the Hadda Room (Room 1, Case Number 6). On the detailed architrave may be seen bands of flying ducks, lines of elephants and, at the top, a softly incised cat and bird. (*Ill. 13*)
3. Carved ivory panels. A long series of panels with hunters in a complex jungle background. One horseman spears his prey, a hunter on foot with spear and shield in hand lances a lion in the rump, another horseman gallops through the trees with his hunting dog beside him, and an elephant bows before a lady.
4. Engraved crystal skyphos, or two-handled cup. The delicate design of trailing vines is ornamented with traces of gold leaf. This piece has been described by Professor B. Rowland as "a masterpiece of workmanship, unsurpassed in its great beauty of design and delicacy of execution."
5. Carved ivory head of an old elephant. Probably the leg of a stool.

6, 7, and 8. Carved ivory plaques. Scenes from the Jataka Tales, a collection of legends about the former lives of the Buddha. These pieces are the only ivories that depict religious scenes and are in a notably different technique.

9. Incised ivory plaques. To the left, two women, one playing the flute. To the right, a dancer and musician with a drum.

CASE NUMBER 12—*Glassware*

The collection of ancient glass recovered from Begram is unequalled. Most of the pieces date ca. 1st-2nd Century A.D., although some, such as the Pharos in CASE NUMBER 1, may date as late as the 3rd. These examples were imported from Alexandria, Egypt, and most of them reached India via the maritime trade routes.

1. White glass perfume flask in the shape of a dolphin. The fins and eyes of blue glass were attached separately.

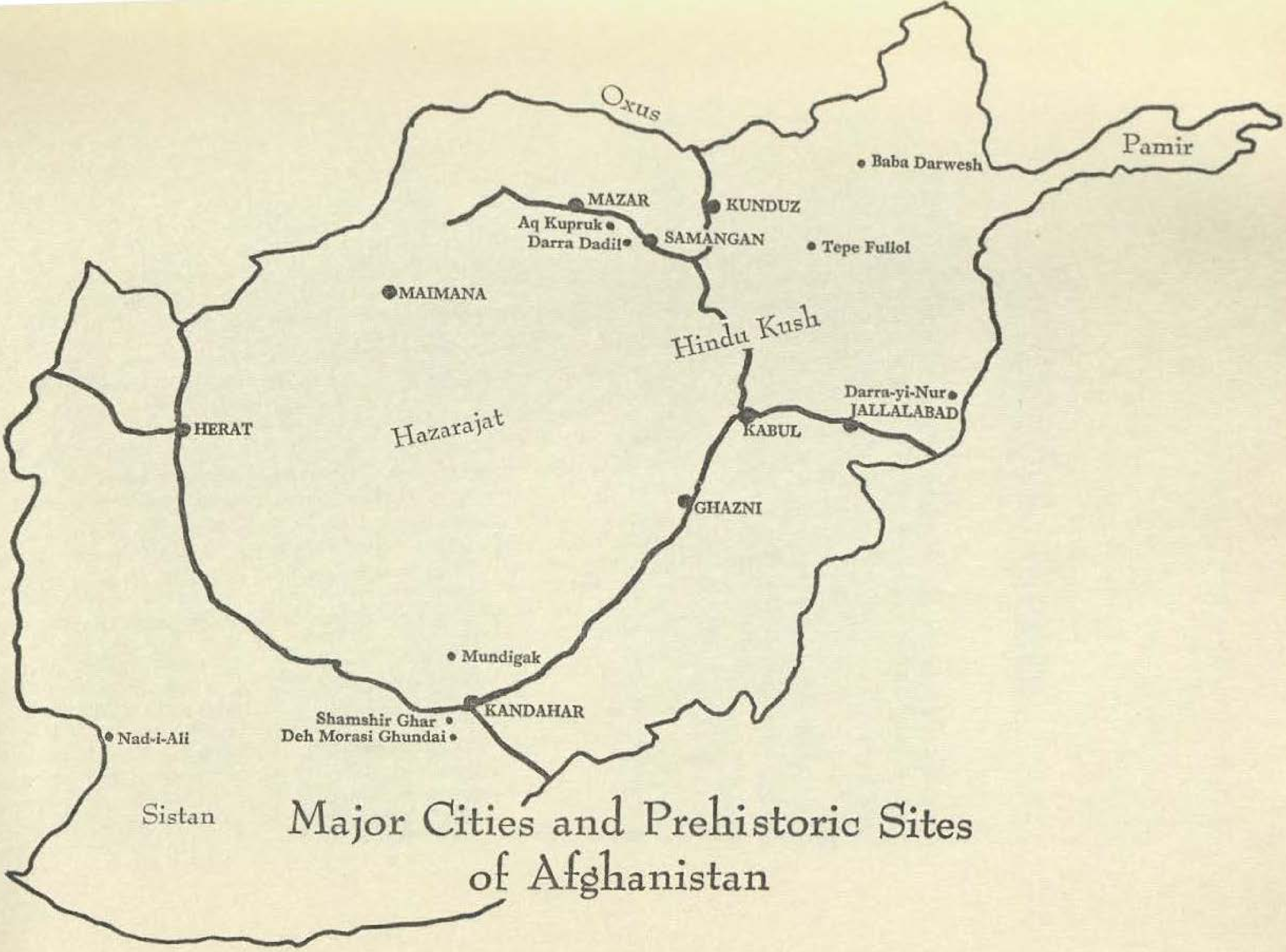
2. Blue glass goblet with filigree case of glass ribbons.
3. Blue glass vase with vertical ribbing.
4. Blue glass vase with one handle. Pear-shaped and decorated with faceted hexagons in a honey-comb pattern.
5. Blue glass vase with two handles, filigree case.
6. Dark blue glass perfume flask in the shape of a dolphin.
7. Dark blue glass vase with two handles, glass filigree case.
8. Large painted glass goblet, with scenes from the struggle between Achilles and Hector.
9. Large painted glass goblet, with a hunting scene in the upper section and fishing scene below.
10. Glass pitcher with one handle. An oenochoe, or wine flask.
11. Small glass vase, with faceted hexagons in a honey-comb pattern.
12. White glass vase.
13. Painted glass goblet. Microscopic examinations have established that the color decorations were painted on and then fired into place. They may, therefore, be truly regarded as enamels, and the pieces here are very early examples of this technique. Chemical analysis proves conclusively that these painted glasses were not made in Afghanistan, and this would be consistent with an attribution to Alexandria. (*Color Ill. 5*)

CASE NUMBER 13—*Pottery, glass, marble*

1. Bird-woman, a human-headed bird pottery vessel, covered with a blue-green iridescent glaze. The technique is Hellenistic but the facial characteristics and jewelry are Indian in style, which suggests that this exotic object was made especially for export to the east. (*Color Ill. 9*)
2. Porphyry plate. An import from Roman Egypt, confirmed by the fact that this stone was only quarried in lower Egypt.
3. Porphyry beaker.
4. Blue-black glass oenochoe, or wine flask. A classic shape which is also found in bronze.
5. Alabaster dish with a ram-head handle. Copied from similar shapes in bronze.
6. Alabaster two-handled jug.
7. Alabaster wine flask.

CASE NUMBER 14—*Ivories*
Ivory throne back. (*Ill. 9*)

CASE NUMBER 15—*Sculpture*
A bearded, cloaked herma, or statue in the form of a stone pillar surmounted by a bust. The right hand holds the folds of the cloak. The statue may represent Hermes, one of the two divine patrons of the Greek *gymnasium* where both mental and physical activities were necessary for a well-rounded Greek education. Hermes betokened the intellectual aspect of learning and Hercules, the second patron, the physical, athletic element. Marble, from Ai Khanoum, 3rd Century B.C. (*Ill. 6*)



Major Cities and Prehistoric Sites of Afghanistan

Prehistoric Room

Afghan prehistory had been largely neglected by archaeologists until after the Second World War. Since 1949 French, American, Italian and Russian delegations, in association with Afghan archaeologists, have concentrated on identifying prehistoric sites. To date these prehistorians have only scratched the surface and no definite conclusions can be made, yet from the evidence found certain inferences can be drawn. The terminology used in this brief account does not necessarily imply contemporaneity with other Eurasian and African archaeological periods, but simply pigeonholes the industries typologically.

Middle Palaeolithic

The Middle Palaeolithic (Mousterian) period of northern Afghanistan is dated from 30–50,000 years ago. In 1959 L. Dupree (American Universities Field Staff, American Museum of Natural History, Pennsylvania State University) and A. Wardak (National Museum of Afghanistan) found many flint Mousterian-type flake tools at Darra Dadil and nearby Darra Chaqmaq, Balkh Province. Subsequently, more Mousterian industries were uncovered in stratigraphic context at Baba Darwesh (Darra-yi-Kur) in Badakhshan Province and at Ghar-i-Gusfand Mordeh, Faryab Province. Stone tools included cores, Levallois flakes and points (struck from a prepared core), hand-axe types, various scraper types, and flake blades. At Darra-yi-Kur the excava-

tors also found a large fragmentary human temporal bone, which appears to be transitional between Neanderthal Man and modern man. Therefore it is possible that northern Afghanistan may be a transitional zone where a variety of modern man developed physically, and, with the advent of an Upper Palaeolithic blade industry, began to revolutionize Stone Age technology.

Upper Palaeolithic

Archaeologists have identified two areas with Upper Palaeolithic blade industries, dating 11–30,000 years ago: Aq Kupruk, Balkh Province, and Kara Kamar and Tepe Kalan, Samangan Province. Of the 82 Aurignacian flint implements uncovered at Kara Kamar, dating about 30,000 years ago, 52 were nose scrapers, the rest blades, bladelets, and one drill. About 20,000 flint implements of the Kuprukian Upper Palaeolithic were excavated from three localities near Aq Kupruk, dating 11–20,000 years ago. The assemblage consists of two stone-working traditions: a blade-flake tradition with cores, utilized and retouched blades and flakes, side and end scrapers, keeled and nose scrapers, points, burins and combination tools, such as end scraper-burins; and a micro-industry with cores, points, burins and bladelets. The excavators also found a sculptured object, an oblong pebble with incisions apparently meant to represent a human face, possibly the oldest sculptured piece found in Asia, dating ca. 15,000 years ago (see Case Number 1).

Mesolithic

Mesolithic industries, transitional between Palaeolithic and Neolithic, have been recorded at Kara Kamar and the dunes north of Khulm, Samangan Province, both dating about 7–9,000 years ago. Objects from this period are not represented in the present collection.

Neolithic

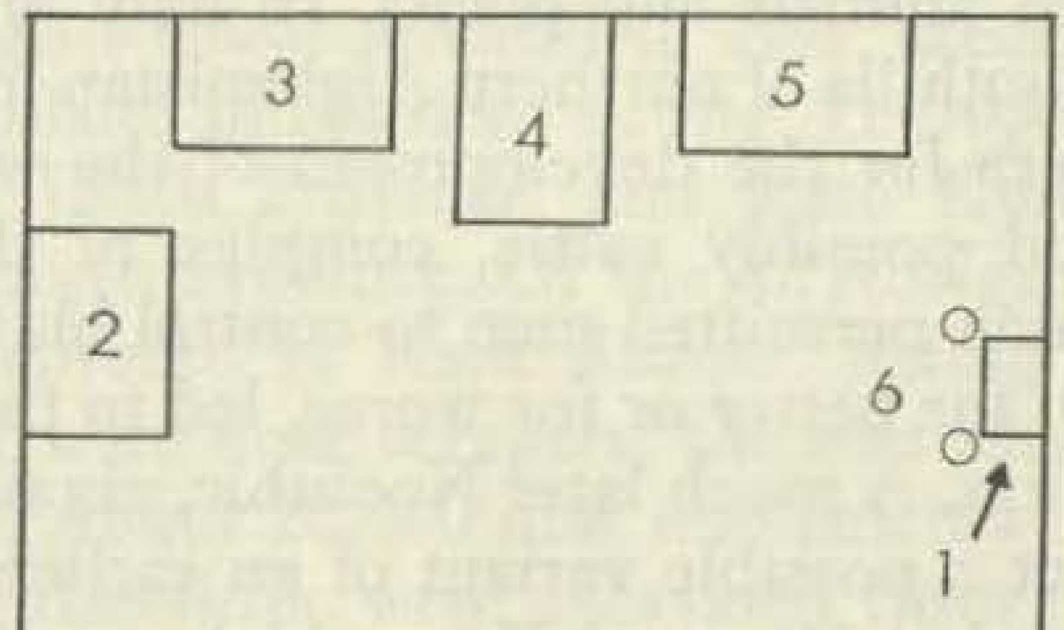
An early two-phase Neolithic had been reported from Aq Kupruk (see Case Number 2): a non-Ceramic Neolithic, about 9–11,000 years ago, with remains of domesticated animals and plants in association with flint blades, points, burins and polished bone points; a Ceramic Neolithic, about 7–9,000 years ago, with crude pottery, flint tools, stone hoes, grinders and grinding stones, polished stone axes, in addition to domesticated animals and plants. In light of the present evidence, the foothills of northern Afghanistan may be one of the early centers for the development of the wheat-barley-sheep-goat, and possibly cattle, complex of the Neolithic revolution, which permitted man to control his food supply, and ultimately, for better or for worse, led to the creation of urban civilization. A much later Neolithic, about 4,000 years ago, and in fact a possible variant of an earlier Bronze Age culture, occurred at Darra-yi-Kur, which greatly resembled similar assemblages in South Siberia, Central Asia, Kashmir and Swat (see Case Number 2). An isolated find, a polished stone axe from Darra-yi-Nur, on the edge of Nuristan, probably relates to the later Neolithic.

Bronze Age and Civilization

Between 4–5,000 years ago, as urban civilization rose in the major river valleys of the Nile, Tigris-Euphrates and Indus, peasant farming-herding villages served as the backbone of the economy. Control of a relatively guaranteed food surplus was necessary to support the growing cities and towns with their multitudes of fulltime religio-artisan-political specialists. Three sites in southern Afghanistan probably relate to the evolution of the elaborate complex of rural communities which supported the urban scene: Mundigak (J.-M. Casal), Deh Morasi Ghundai (L. Dupree) and Said Qala (J. Shaffer and M. Hoffman) in Kandahar Province. These three sites

tend to complement each other. Mundigak evolved from an agricultural village (with some evidence of early semi-sedenterization) to a genuine town, including a granary and a Massive Monument complex, The other two sites remained farming-herding villages.

Late Bronze Age and Early Iron Age objects, about 2–3,000 years ago, have been reported in northern Afghanistan and Sistan.



CASE NUMBER 1—*Sculptured object*
Sculptured limestone object, probably a human head, discovered by a team of Afghan and American archaeologists. The oldest sculptured specimen found in Asia, predating an absolute radiocarbon determination of 14,665±215 B.C. From Aq Kupruk, Balkh Province.

CASE NUMBER 2—*Bone, pottery and stone objects*

I. Middle Palaeolithic of North Afghanistan: from Darra Dadil, Balkh Province, 50,000 years ago.
   1. Flint cleaver.
   2. Scraper types, probably used to flesh skins, scrape bone and wood.
   3. Burin, or engraver, to work wood and bone.
   4. Flint scraper.

II. Upper Palaeolithic: from Kara Kamar, Samangan Province, 30,000 years ago.
  1. Flint blades and steep keeled scrapers.

III. Upper Palaeolithic of Afghan Turkestan: from Aq Kupruk, Balkh Province, 15–20,000 years ago.
  1. Flint blades, cores, scrapers, burins, points, mirco-cores.
  2. Bone tools including decorated point and spatulas.

IV. Early Neolithic: from Aq Kupruk, 9–11,000 years ago.
  1. Flint tools.
  2. Perforated stones.
  3. Stone hoe.
  4. Hollow bone object, polished.
  5. Bone needle.
  6. Perforated pottery object.
  7. Pottery fragments.

V. Late Mountain Neolithic: from Baba Darwesh, Badakhshan Province, 4,000 years ago.
  1. Polished stone axe.
  2. Distinctive channeled and incised red and black pottery.
  3. Polished stone axe, from Darra-yi-Nur, Laghman Province.

CASE NUMBER 3—*Bronze Age, Mundigak, 3rd-2nd Millennium* B.C.

1. Painted sherds, with geometric, animal and floral designs.
2. Bone implements: spatulas, awls, points.
3. "Mother Goddess" figurines, terracotta.
4. Limestone vase (?).
5. Flint and quartz projectile points, willow-leaf shape.
6. Flint bladelets.
7. Steatite stamp seals with geometric impressions.
8. Awl or spike, two spring balances or pendants.
9. Stone and baked clay dibble weights and spindle whorls.

CASE NUMBER 4—*Bronze Age, 3rd-2nd Millennium* B.C.

1. Copper implements: knives, points, adzes, axes, awls, chisels, hoes; needles, pins with decorated heads. From Mundigak.

2. Bronze knife and bronze awl, with bone handles. From Mundigak.
3. Baked clay Mother Goddess figurines, Zhob Valley style. From Mundigak. (*Ill. 1*, right) From Deh Morasi. (*Ill. 1*, left)
4. Fragments of bone stamp seals with geometric design. From Mundigak.
5. Composite necklace of semi-precious stones. One gold bead. From Mundigak.
6. Seals, from Shamshir Ghar:
   a) Blackish-green, triangular steatite seal. Hole drilled through the apex above the heads of the figures. An attenuated winged creature hovers in front of an attenuated man, who appears to be drinking from a pot through a tube (copper?, see Number 10). Ca. 3rd Millennium B.C.
   b) Bone seal, one side with a winged camel, the reverse an incised bird with outstretched wings. 2nd-1st Millennium B.C. (*Color Ill. 4*)
   c) Bone seal, a cross on one side, the reverse snakes and a lizard.
7. Copper mirrors, from Mundigak.
8. Bronze projectile points, trilobate and laurel leaf shape. From Nad-i-Ali, Sistan.
9. Copper seals with geometric design. From Mundigak.
10. Clay and copper tubes. From Deh Morasi Ghundai.

CASE NUMBER 5—*Iron Age grave furniture*

Ten human skeletons were uncovered in Aq Kupruk IV (Skull Cave). Many cultural items—pottery, jewelry, bronze mirrors and projectile points, iron points, knives and horse trappings—had been buried with the bodies. A representative sample of the grave furniture, plus specimens from the same period from Aq Kupruk I (Snake Cave) are exhibited below. From Aq Kupruk, ca. 2,000 years ago.

1. Copper rings, one with lapis setting still intact. Skull and Snake Cave.
2. Steatite bowl fragment with spouts. Skull Cave.
3. Bronze (?) fish hook (?). Snake Cave.

4. Copper pin head in bird shape. Skull Cave.
5. Bronze pin with rounded head. Skull Cave.
6. Polished bone point or needle. Snake Cave.
7. Two carnelian beads (Snake Cave), lapis lazuli and rock crystal beads (Skull Cave).
8. Bone pendant (?) fragment. Snake Cave.
9. Pottery cup. Skull Cave.
10. Unguent jar (?). Skull Cave.
11. Incised, smoke-blackened quartzite bowl fragment. Snake Cave.
12. Red streak-pattern burnished plate. Skull Cave.
13. Pottery lamp. Skull Cave.
14. Pottery spindle whorl. Snake Cave.
15. Terracotta male figurine. Snake Cave.
16. Partly burnished goat (?) figurine, handle. Snake Cave.
17. Pottery goat figurine. Snake Cave.
18. Trilobate iron projectile point. Iron dagger or knife. Skull Cave.
19. Bronze mirror. Skull Cave.

NUMBER 6—*Jars*

Two large pottery storage jars, with painted designs. From Mundigak, 2nd Millennium B.C.

CASE NUMBER 7—*Bronze Age objects, from Mundigak*

1. Black stone handle with a step design, similar to those of the Massive Monument. Early 2nd Millennium B.C.
2. Sculptured head of a man. Limestone, ca. 2100 B.C. (*Ill. 2*)
3. Head of a cow or bull. Terracotta, 3rd Millennium B.C.
4. Seated man. Terracotta, 3rd Millennium B.C.
5. Headless mother goddess figurines. Terracotta, ca. 2nd Millennium B.C.
6. Vases. Alabaster, 3rd-2nd Millennium B.C.
7. Animal figurines. Note the Indian humped cattle. Terracotta, 3rd-2nd Millennium B.C.
8. Enigmatic black stone object, hourglass shape. One of the oldest objects found at Mundigak, possibly pre-3000 B.C.
9. Vase. Alabaster, 2nd Millennium B.C.
10. Miniature vase. Alabaster, ca. 2000 B.C.

Examples of plain pottery fragments and objects are scattered throughout the case.

CASE NUMBER 8—*Mundigak pottery*
Two animal figurines; a variety of objects in different shapes (cups, bowls, vases, goblets, jars) and designs (animals, geometrics, zigzags, parallels, leaves) on red and buff pasteware. 3rd-2nd Millennium B.C. (*Color Ill. 2*)

Shotorak Room

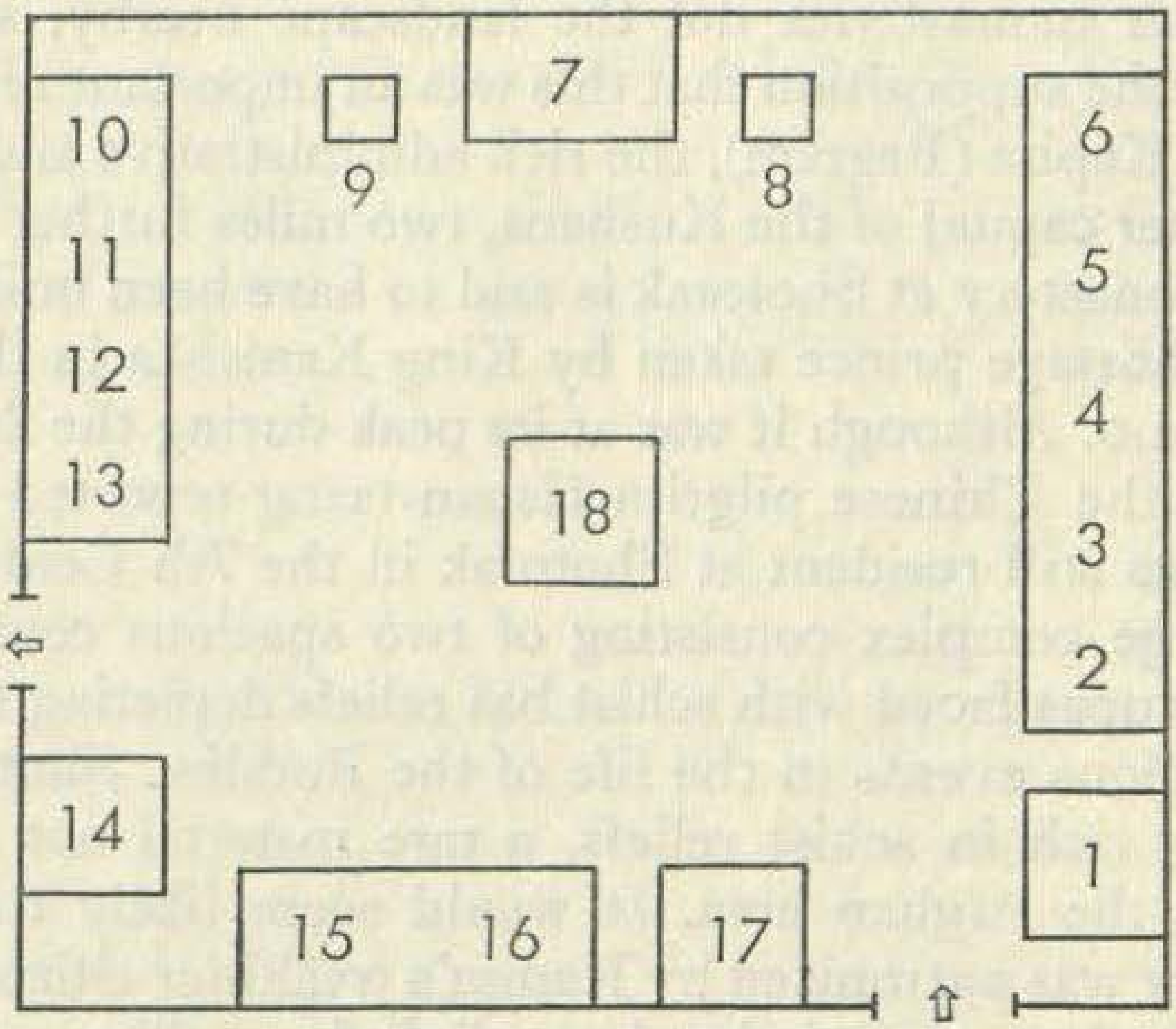
The ruins of the Buddhist monastery of Shotorak sit on a steep bluff overlooking the Panjsher River, about 40 miles north-east of Kabul. The crumbling remains of seven or eight other monasteries dot the landscape nearby, silently affirming the supposition that this was an important religious center of Kapisa (Begram), the rich administrative and secular summer capital of the Kushans, two miles further north.

The monastery at Shotorak is said to have been built for a Chinese hostage prince taken by King Kanishka in the 2nd Century A.D. Although it was at its peak during the 2nd-4th Century, the Chinese pilgrim Hsuan-tsang reported nearly 300 priests still resident at Shotorak in the 7th Century. It was a large complex consisting of two spacious courtyards and ten stupas faced with schist bas reliefs depicting a series of miraculous events in the life of the Buddha. Shotorak is unusually rich in schist reliefs, a rare material not readily found in the Afghan area. It would seem likely that this monastery was patronized by Kapisa's wealthier citizens who could afford to commission bas reliefs from this costly imported material. A number of unfinished reliefs and rough carvings indicates that the art work of Shotorak was produced locally.

Although belonging to a local school of Gandhara art, the later style of Shotorak is heavier, more rigid and schematic. The Gandhara school served the cause of the Buddhist revival begun by Kanishka and its art forms spread as Buddhism was carried from India into Central Asia and

eventually into China, changing to conform to the artistic ideals of the various regions it passed through. Most of the bas reliefs from Shotorak probably date from the 3rd-5th Century, and represent the stylistic canons of the last phase of Gandhara art.

The extremely fine exhibits from Shotorak were excavated by DAFA (J. Meunié) in 1937. The National Museum collection also includes pieces excavated by DAFA from the adjacent monastic complexes of Paitava, 1924, Qol-i-Nader, 1939, and Tepe Kalan, 1940.



NUMBER 1—*Lotus blossom pedestal*

The base depicts a Maitreya Bodhisattva teaching while seated with legs crossed at the ankles. He is flanked by male and female donors wearing Kushan dress. They hold offerings of palm fronds and bouquets of lotus blossoms. (See Number 3 for figure seated on lotus throne and Number 12 for discussion of Maitreya Bodhisattva.) Schist, from Shotorak.

NUMBER 2—*Yakshi, a tree deity*
Her left hand rests on a branch of the Sal tree, which blooms at her touch. An ancient Indian folk deity symbolizing fertility, Yakshi were assimilated into early Buddhist iconography where they later came to represent guardian spirits, or merely served as ornamental motifs. This example differs from Yakshi found in Indian Buddhist art by being fully draped in a diaphanous gown. (See smaller figure for contrast.) Schist, from Shotorak.

NUMBER 3—*Meditating Buddha with halo and flaming aureole*
Flames rising from the shoulders symbolize the Supreme Wisdom which filled the Buddha's body with a divine radiance at the moment of his Enlightenment. This concept may have derived from the ancient Indo-Iranian beliefs regarding the sacred fire. Brahma, left, and Indra, right, with diadem, two of Hinduism's most prominent deities, float toward the Buddha holding umbrellas, tokens of royalty, over his head. Their presence symbolizes the subservience of Hinduism to Buddhism. Schist, from Paitava.

NUMBER 4—*Penitent Buddha*
After leaving his princely life in order to seek a way to free humanity from its sufferings, the Buddha sought knowledge from a group of Hindu ascetics with whom he endured six years of austere fasting and other physical punishments. At last he was reduced to a mere skeleton. Finding that this did not lead to the Supreme Truth, but only to the "realm of nothingness," he left the ascetics and devised the Way of Truth, Buddhism. Schist, from Shotorak.

NUMBER 5—*Child devotee*
According to one source, this is part of a scene from the Epic of Ashoka. The Buddha Shakyamuni searching for food met two small boys playing on the ground. One of the boys, on seeing the Buddha, reverently offered him the simple gift of a handful of earth. The Buddha then predicted that the child would be reborn as the great emperor Ashoka. The figure here wears his hair in the typical style of young boys of that period, the head shaved around several long locks of hair. Schist, from Paitava. (*Ill. 25*)

NUMBER 6—*Lion throne base*
A standing lion with the same expression as Number 7, his tail lifted over his back. Schist, from Shotorak.

NUMBER 7—*Lion throne*
Sometimes used as pedestals for the Buddha figure, this throne was probably used by important monks of the Shotorak monastery. The back rest consists of a central panel in relatively low relief, depicting various floral designs and foliated scrolls. At either end nude male Yaksha stand in relief. Two seated lions with paws neatly placed before them support the seat. The small ears, small eyes and wide open mouths recall lions found in Hittite, Assyrian and Achaemenid art where they represent power and royalty. In the early Buddhist art of India, especially under the Mauryan king, Ashoka, and later popularly carried into Gandhara art during the early centuries A.D., the lion symbolized the power and majesty of the Buddha's teaching, as well as his royal origins. "As with a kindly lion's roar, he shall start Truth's wheel," says one ancient sacred Sanskrit text. The expressions of these lions, and of others in the Hadda Room, convey an attitude of friendly good humor. Schist, from Shotorak.

NUMBER 8—*Lion stair step*
(See Number 7 for discussion.) Schist, from Shotorak.

NUMBER 9—*Lion stair step*
The pair to Number 8. Schist, from Shotorak.

NUMBER 10—*Reliquary pedestal, the Buddha entering Nirvana*
Nirvana expresses the Ultimate Reality, a state of release from all passion, desire and delusion and consequently from future transmigrations. The Buddha entered Nirvana at the age of 80, after 44 years of teaching (ca. 480 B.C.). Vajrapani, his bodyguard and faithful companion, kneels at the head of the reclining Buddha, one hand on the thunderbolt, his attribute, the other raised in a gesture of anguish. Ananda, his cousin and favorite companion for 25 years, kneels at the foot of the lion-paw couch in quiet adoration. He exhibits no sign of grief for he understands that Nirvana is not the dying of the soul but salvation and emancipa-

tion won through perfect wisdom. Subhadra, the last convert, identified by a stack of tripods to his left, sits in meditation under the couch. A messenger laments beside him. Three nobles from Malla, the kingdom in which the Buddha entered Nirvana, stand behind the couch, flanked by Sal trees under which his final deliverance came. Worshippers holding palm fronds frame the scene. Schist, from Shototak. (*Ill. 26*)

NUMBER 11—*Reliquary pedestal, the Buddha entering Nirvana*
The iconography is almost identical to Number 10, but the treatment is more linear and schematic, a characteristic of finds from Khum Zargar, north of Begram, excavated by the Afghan Institute of Archaeology in 1966. Here Vajrapani wears Kushan dress with tunic and long boots. Subhadra's tripod is prominently opened below the couch. A Yakshi peers out through the leaves of a Sal tree. Schist, from Khum Zargar.

NUMBER 12—*Reliquary pedestal, the Maitreya Bodhisattva*
The Maitreya Bodhisattva is the Future Buddha who resides in the Tushita Heaven, the Paradise of Pleasure, where Buddhas dwell prior to their appearance on earth. The concept of a Paradise of Pleasure was lavishly portrayed by the followers of Mahayana Buddhism, although the monks of the Shotorak monastery adhered to the older and intellectually more austere school of Hinayana Buddhism. The mass of people, however, was attracted to the elaborateness of the Maitreya cult which promised salvation through the medium of this Bodhisattva, without the necessity of becoming a monk. To assure the Maitreya of their devotion, many laymen commissioned decorative panels showing themselves in association with him. In this scene the Maitreya Bodhisattva stands in the attitude of reassurance, flanked by male and female donors and their children. The men on the left wear typical Indianized Kushan dress with belted tunics and full trousers tucked into high boots, while their lady companion is dressed in a flowing Kushan gown. The ladies to the right, however, wear knee-length tunics and pantaloons, still worn today in eastern countries. All the ladies wear costly jewelry and ornate hair styles. These are undoubtedly portraits of Kapisa's wealthier citizens. Schist, from Paitava.

NUMBER 13—*Maitreya Bodhisattva with donor families*
Note the distinctive Kushan costumes. Schist, from Khum Zargar.

NUMBER 14—*Seated Maitreya Bodhisattva*
Badly weathered. Note the elaborate necklace and jeweled arm bands, the lions at the corners of the base. Schist, from Shotorak.

NUMBER 15—*Seated Maitreya Bodhisattva*
Mutilated, however the hand in the gesture of reassurance is well preserved. Note the wheel, symbolizing the teachings of the Buddha, or the Law of Buddhism, on the palm. The water vessel, an attribute of the Maitreya Bodhisattva, in the left hand is also well preserved. Schist, from Shotorak.

NUMBER 16—*Standing Buddha with halo*
The Buddha is standing in the attitude of reassurance. Note the bouquet of lotus blossoms between his feet. Schist, from Shotorak.

NUMBER 17—*Maitreya Bodhisattva, stele and pedestal*
Only the two feet of the standing figure remain. To the right, the corner fragment of this scene still glows warmly, polished by the touch and kiss of countless devotees standing before it in reverent supplication. A finely executed soldier in Roman warrior dress stands to the left, wearing a long broad sword attached to a belt, high-laced thonged sandals and a draped cloak thrown off the shoulders, a unique costume combining Roman and Kushan fashions. In the plinth the Maitreya Bodhisattva sits on a lion throne with legs crossed at the ankles, his hands held in the gesture of teaching. The elaborate details of the arched doorway are reminiscent of Indian rock-cave architecture found at such sites as Ajanta. Griffins adorn the capitals of the central pilasters, peacocks perch on the roof, and two celestial beings, one holding a fly whisk (symbol of royalty) and the other a musical instrument, fill the arch. Four other heavenly beings stand on lotus pedestals in the background. To the left of the archway two small male donors dressed in Kushan tunics and high boots balance two female donors in short tunics and full pantaloons. On the far left and right large figures of Yakshi stand guard, gracefully holding on to Sal trees. Ten female figures sit in a balcony above this

scene, listening to the Bodhisattva preach. Such crowded, complex scenes are characteristic of the Maitreya cult of Mahayana Buddhism. Possibly this piece is of a later date than most of the Shotorak finds. Schist, from Shotorak.

NUMBER 18—*Capital with four scenes*

a) The Assault of Mara (Evil). Mara attempts to distract the Buddha from his meditations which brought Enlightenment and the destruction of Evil.
b) The First Sermon. The wheel symbolizes the Law or the teachings of the Buddha. His right hand reaches down to start the wheel turning.
c) Buddha meditating between two donors, one in Kushan dress.
d) Teaching Bodhisattva with female donor. Schist, from Shotorak.

Additional finds from Shotorak and Paitava are exhibited in the corridor outside the Shotorak Room.

NUMBER 1—*Adoration of the Kasyapa*
The Kasyapa were three distinguished Brahmin teachers who presided over a thousand ascetic disciples, a powerful order much opposed to the Buddha who labelled them hypocrites and charlatans. Their conversion was essential to the establishment of the Buddha's power, however, and he spent three months with them during which time he worked several miracles before affecting their final conversion. This scene depicting the adoration of the Kasyapa brothers symbolizes therefore the submission of Brahminical Hinduism to Buddhism. The Kasyapa, in ascetic Indian dress, flank the Buddha, seated in the attitude of reassurance. Their attendants stand beside them. Above them nine small divinities also offer homage. Two figures on the far right stand facing slightly forward. Their frontal position, the deliniation of their features, patrician bearing, fashionable costume and jewelry detach them from the narrative scene. These realistic portraits represent the aristocratic Kushan couple who commissioned this extremely fine relief for the monastery. Schist, from Shotorak. (*Ill. 27*)

NUMBER 2—*The Great Miracle of Sravasti*

Although the Buddha cautioned his disciples against performing miracles in order to impress unbelievers, he himself resorted to them on a few occasions when conversion proved difficult. On the occasion depicted here he caused flames to rise from his shoulders and rivers of water (mutilated lower section, not visible) to issue from his body at the same time. Brahma and Indra float toward the central Buddha figure rendered in the squat, foreshortened style typical of Shotorak. To the left a separate detail shows the Buddha delivering the first sermon. To the right the emaciated fasting Buddha sits between two devotees. At the bottom right, the Maitreya Buddha sits beneath a tree. Schist, from Shotorak.

NUMBER 3—*Head of the Buddha*

The head is covered with lime plaster and painted reddish-brown. The hair was modelled and added separately. An example of the late Buddhist art of Afghanistan as represented by Fondukistan, and Tepe Sardar near Ghazni now being excavated by IsMEO. Painted clay, from Tepe Kalan, 6th-7th Century A.D.

NUMBER 4—*The Dipankara Jataka*

The Jataka Tales, of which there are some 550, are mythological stories about the former lives of the Buddha before his final incarnation on earth as the Buddha Gautama. In the Dipankara Jataka, the Buddha Gautama had been born as a young Hindu Brahmin ascetic named Sumedha. He went to pay his respects to Dipankara, a past Buddha, with an offering of five lotus blossoms he had purchased from a young girl on his way. On seeing Dipankara approach he threw the flowers onto the path but instead of lying at his feet the flowers flew into the air to form a canopy over the holy one. Seeing the miracle, Sumedha bowed down and spread his hair as a carpet before the feet of Dipankara who then predicted that Sumedha would be reborn as the Buddha Gautama. The central figure of this finely executed piece is stiff, frontal and hierarchical, qualities typical of the school of Shotorak. The very large right hand with a wheel, depicting the Law or teachings of Buddha, on the palm is raised in the gesture of reassurance. Its size emphasizes the importance of the gesture and stresses the miraculous aspect of the Buddha. Flames rise from the shoulders

to symbolize a divine radiance; the five lotus blossoms float overhead. To the left are three figures of Sumedha, wearing only a dhoti, the dress of Hindu ascetics, in narrative sculpture. The standing figure holds the lotus ready to throw into the path of the Buddha. Below this, another figure of Sumedha kneels with hair outspread beneath the foot of the Buddha. Above, near the head of the Buddha, Sumedha in adoration being raised in mid-air by another miracle. A haloed Bodhisattva standing at the lower right represents the Buddha Gautama in his final incarnation. In the plinth a Maitreya Bodhisattva sits in the attitude of teaching, flanked by male and female listeners carrying palm fronds and lotus blossoms. Note the extremely schematic and static treatment of this lower panel in contrast to the flowing movement of the narrative scene above, in which one feels the very thrust of Sumedha's arm as he bends back in the act of throwing the bouquet of flowers. Schist, from Shotorak. (*Ill. 28*)

NUMBER 5—*The Purchase of Flowers by Sumedha*
A fragment of a Dipankara Jataka relief, showing Sumedha buying lotus blossoms from the young girl, Bhadara. She sells them on condition that he promises she should be reborn as his wife for ever after. He is depicted in ascetic dress, as in Number 4. She is draped in a modest gown but smiles coquettishly, holding the prized blossoms in her right hand. Schist, from Shotorak.

Islamic Room

The Antiquities of Early Islamic Times, pre-1220 A.D.

Two early Islamic periods can be distinguished in Afghanistan. The first is the period of Islamic penetration. Within 30 years after the death of the Prophet Mohammad in 632 A.D. the Arabs had reached Herat by way of Sistan. At the beginning of the 8th Century Arab armies had crossed the Oxus River into what is now Soviet Central Asia. The conquest of Kabul and Kandahar came later, during the Ghaznavid Period, in the second half of the 10th Century, when the ruling kings in Kabul, the Hindu Shahis, were driven beyond the Indus River.

The second period which lasted from the final decades of the 10th Century through the 11th and 12th Century covers a time when Afghanistan was the seat of powerful kingdoms: first and foremost the glorious Ghaznavid Dynasty, which took its name from its capital Ghazni; then the Ghorid Dynasty, with its capital in Ghor in the central area of the Hindu Kush mountains. During this period Islam became firmly established in Afghanistan, and Afghanistan was a springboard for many raids into India. Each winter while Mahmud of Ghazni reigned (998–1030), Muslim armies poured from its high mountains into the plains of India, a politically divided region ill-equipped to withstand organized onslaughts from the north. The raiders usually returned from India laden with loot, which they accumulated at Ghazni or

at such secondary capitals as Lashkari Bazaar and Bost, situated at the confluence of the Hilmand and Arghandab Rivers.

Of the two Early Islamic periods the first is barely represented in the museum collection. Most of the important objects in the Room of Islamic Arts date from the second period, beginning in the late 10th Century. From Ghazni come many excellent bronzes, some of the finest ever produced. Ghazni, for 150 years before its destruction by the Ghorid king Ala-ud-Din Jahansoz, in 1150, was one of the greatest cities of the Muslim world. The bronzes include plates, dishes, water jugs; stirrups and many other items; bronze plaques and panels were often decorated on both sides, not only with calligraphy and floral motifs but with human figures engaged in hunting, dancing and fighting, apparently a continuation of the artistic tradition so popular in pre-Islamic Sasanian times. The museum has an excellent collection of "Seljuk" bronzes, or so they are called in most major American and European museums. However, since the so-called "Seljuk" style post-dates the Ghaznavid period, and since there is little difference between the two styles, the term "Ghaznavid" could better be applied to both.

To the Ghaznavid bronzes and some marble sculpture from the palaces that had been collected hit or miss for years can now be added the specimens excavated by the Italian Archaeological Mission since 1959. In particular, many fine pieces of metallic lusterware, a major ceramic export from Iraq and Iran in early Islamic times, have been uncovered.

The excavations of the French Archaeological Delegation at Lashkari Bazaar (1949–52) added greatly to our knowledge of early Islamic Afghanistan. In the central cases of the Islamic Arts Room can be seen an excellent pottery cup and other fine examples of Ghaznavid ceramic styles.

In the winter palace of the Ghaznavid sovereigns, excavations have uncovered the audience hall and its *iwan*, small portico, with walls of baked bricks. Two large panels with

epigraphic borders and with an interlacing of cut brick around some sculptured stucco, framed the south door. One of these is on display on the ground floor of the museum, in the left wing.

The hall was decorated with paintings coated with a lime mortar. They most likely formed a frieze on the interior walls all around the *iwan*. These paintings probably date from the beginning of the 11th Century and represent the Turkish slaves of the Sultan's guards. Some fragments of these paintings are on display in the Islamic Arts Room, including the top of a pillar decorated with pictorial motifs, and most particularly with a figure of an adolescent with slanted eyes and turbaned head surrounded by a sort of aureole.

After it was first destroyed, the palace was apparently rebuilt by the Ghorid dynasty. At that time some additions were made at the extreme southern end of the audience hall. Of the two small additional rooms, one was made into a mosque which most probably served as the private room for the king. Its walls were richly decorated with sculptured stucco. This mosque has been reconstructed at the museum in its original size and with its rich decorations.

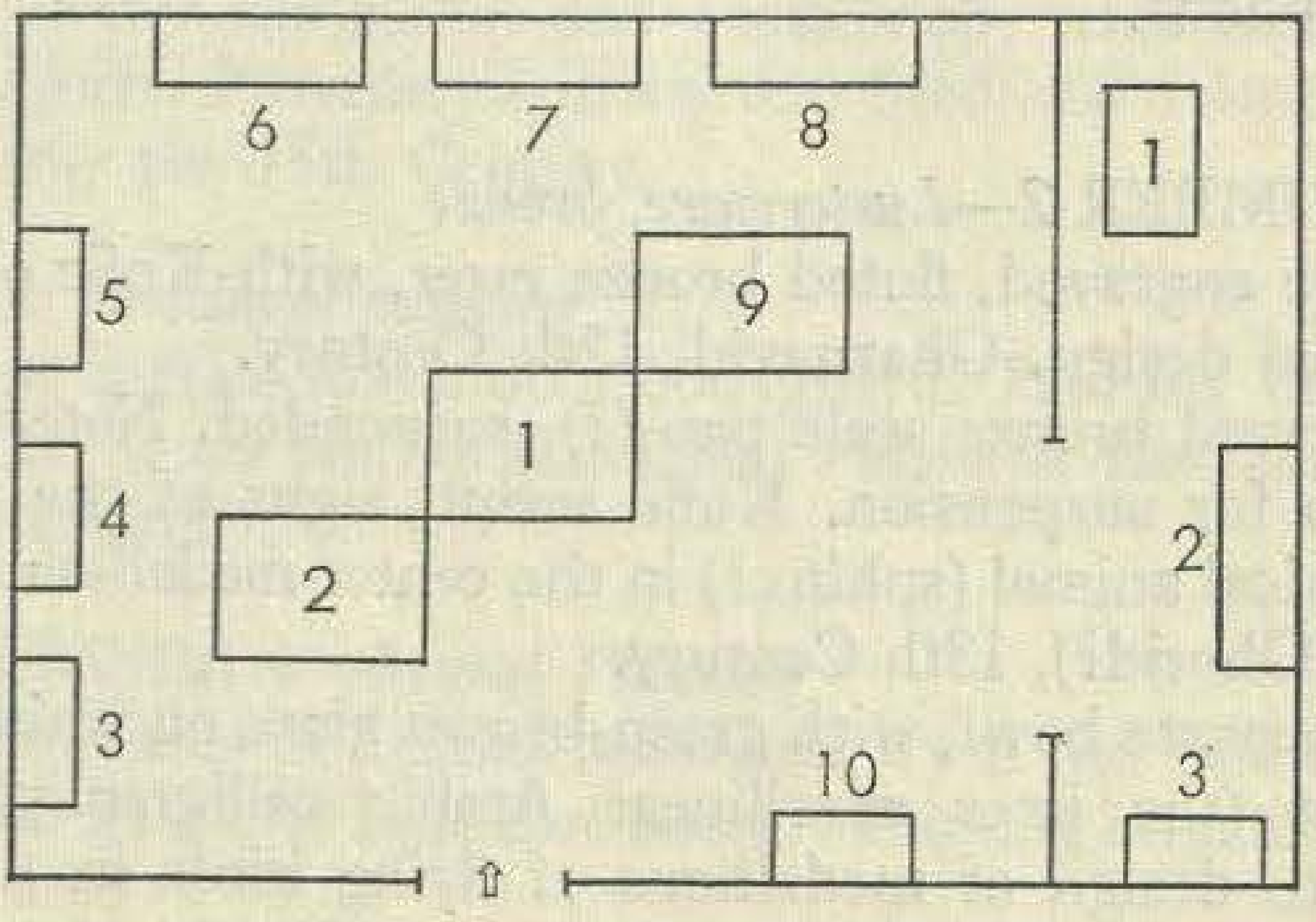
The Antiquities of the Later Muslim Periods, post-1220 A.D.

The years 1220–1221 A.D. mark the date of the greatest catastrophe in Afghanistan's history, an event which still haunts Afghanistan and the entire Muslim world. Just prior to this date Afghanistan was one of the most civilized nations in the world: large cities developed and passed on culture, and prosperity reached down to the lowest village level. Into this area of high culture came the Mongol hordes of Ghengiz Khan to devastate the countryside and the cities. The systematic massacres of the population and the destruction of the massive irrigation systems responsible for regional prosperity dealt the eastern part of the Muslim world a fatal

blow. Ghengiz Khan only destroyed; no construction testifies to his fleeting glory in Afghanistan. Although the Ghaznavid and Ghorid dynasties are represented by large collections in the museum and the landscape is cluttered with their architectural monuments, one searches in vain for some tangible achievements of the 13th Century, a century of death and destruction.

But Afghan culture slowly regained its glory. The renaissance of the Timurid Dynasty in the 15th Century centered in Herat and produced some of the greatest artistic achievements of Medieval Islam. The architectural monuments of Herat and the school of miniature painting led by Behzad are two exquisite examples of Timurid art.

By Daniel Schlumberger
Director of DAFA, 1945-1966



CASE NUMBER 1—*Ghaznavid bronzes, 10th-12th Century*

1. Engraved bronze ewer, with Kufic script (an early angular Arabic calligraphy without vowel indications), repoussé lions on the neck and on the side medallions with mythical animals. These sphinx-like animals may possibly represent early Islamic versions of the *Boraq*, the winged horse with a

woman's face that carried the Prophet Mohammad to Paradise.

2. Engraved fluted jar, with Kufic script.
3. Engraved jar, inlaid with copper, Kufic script, bird, geometric and floral designs.
4. Engraved repoussé bowl, Kufic script, animal designs and teardrop motif. *(Ill. 50)*
5. Ewer with an elaborate handle. From Khurasan (?), 9th-10th Century.
6. Engraved ewer, Kufic script, and a mythical two-headed animal below the handle.
7. Engraved spout, with a repoussé mythical animal. These spouts were fitted on large ewers such as the one in Case Number 2, Number 1.
8. Cast bronze and engraved candlestick base, covered with elaborate design of foliate and animal forms. On the dome are four medallions of hunters or horsemen. It may have also served as an incense burner.
9. Small engraved repoussé ewer, Kufic script, bird designs in medallions.

CASE NUMBER 2—*Lusterware, bronze*

1. Large engraved, fluted bronze ewer, with Kufic script and animal design. Ghaznavid, 12th Century.
2. Engraved bronze scale pan (?), suspended. Note the three holes for suspension. Kufic script, signs of the zodiac, a mythical animal (sphinx?) in the center medallion. Ghaznavid (Ghorid?), 13th Century.
3. Lusterware bowl, with green-brown glaze on white. Naskhi script (the later curvilinear Arabic calligraphy) and an ornate design of medallions of flying birds in the inside. Lusterware is made by applying metallic pigment on a previously glazed surface which gives an iridescent film when fired. This technique was developed in Egypt and Mesopotamia as early as the 9th Century A.D. It spread to Rayy and Kashan in Iran in the 13th Century, and their kilns became famous. This piece possibly imported from Rayy, 13th Century.
4. Lusterware bowl, with greenish-sepia glaze, with both Kufic

and Naskhi script; two rubaiyat poems around the rim. In the center there is a graphic scene of a nobleman entering his palace gate with his court entourage, accompanied by lancers and a dog. Four veiled ladies, at the left, and two richly dressed gentlemen watch from the upper walls of the palace compound. Found at Ghazni, but possibly manufactured in Rayy, 13th Century. (*Ill. 51*)

5. Large bronze lampstand with traces of red lacquer. From Maimana, Khurasan school, 12th Century.
6. Bronze ewer, Kufic inscription, lozenge-shaped incisions, with ornate design around the base of the neck. Traces of red lacquer. From Maimana, Khurasan school, 12th Century.
7. Ornate bronze box-stirrup, with traces of red lacquer. Decoration of studs and animal motifs on top of the arch. From Ghazni, 11th Century.
8. Astrolabe, with inlaid turquoise around rim. How this early navigational instrument came to landlocked Afghanistan is a mystery, but we do know that the Arabs were pioneers in deep-water navigation and occasionally used astrolabes in the desert. Provenance unknown, Medieval Islamic period, possibly pre-15th Century.

NUMBER 3—*Mural painting*

A guard of Sultan Mahmud's bodyguard. Painting on plaster, from the Audience Hall of the Great Palace at Lashkari Bazaar, 11th-12th Century.

CASE NUMBER 4—*Mural Painting*

One of the guards of Sultan Mahmud, from the Audience Hall of the Great Palace at Lashkari Bazaar. Painting on plaster, 11th-12th Century.

CASE NUMBER 5—*Painting*

Head of a prince (?), a pillar from the Audience Hall of the Great Palace at Lashkari Bazaar. Painting on plaster, ca. 12th Century.

CASE NUMBER 6—*Bronzes, from Ghazni*

1. Bowl, reposssé and engraved. Seated human figures, birds, griffins around the edge. Northern school, 12th Century.

2. Ewer fragment, engraved and inlaid with silver, Kufic script. 11th-12th Century.
3. Small flagon, repoussé, with teardrop motif. 11th-12th Century.
4. Engraved oil lamp. 12th Century. (*Ill. 49*)
5. Oil lamp. 12th Century.
6. Vase, inlaid with silver. 13th Century.
7. Engraved rim and neck of an ewer, inlaid with silver inscriptions. Khurasan school, 12th Century.
8. Brass bowl with elaborate star in the center, Kufic script, bird medallions on the outside. Inlaid silver dots on the rim. 12th Century.
9. Small fragment of a stopper, ending in stylized birds. 13th Century.
10. Lid fragment, Kufic script inlaid with copper. 13th Century.

CASE NUMBER 7—*Ceramics, marbles*

1. Small green glazed ceramic tile. From Ghazni, 10th-12th Century.
2. Glazed bowl with stylized brown Kufic inscription on yellowish-green ground with green cross-hatchings. From Shahr-i-Gholghola, a city near Bamiyan destroyed by Ghengiz Khan in 1221 A.D. Early 13th Century.
3. Green glazed ceramic tile, with geometric floral design. From Ghazni, 10th-12th Century.
4. Small sepia glazed ceramic tile, with mythical animal. From Ghazni, 10th-12th Century.
5. Sepia-yellow glazed ceramic tile, with mythical animal. From Ghazni, 10th-12th Century.
6. Green glazed ceramic tile, with mythical animal. From Ghazni, 10th-12th Century.
7. Fragment of sculptured alabaster from a *mihrab*, the prayer niche of a mosque. From Ghazni, 12th Century.
8. Fragment of marble from a *mihrab*. From Ghazni, 12th Century.
9. Marble fragment, lion or gargoyle head. From Ghazni, 12th Century.
10. Fragment of Kufic inscription, alabaster. From Ghazni, 12th Century.

11. Fragment of greenish glazed ceramic bowl, with graffito decoration. From Shahr-i-Gholghola, early 13th Century.
12. Glazed ceramic bowl. From Shahr-i-Gholghola, early 13th Century.
13. Fragment of greenish glazed ceramic plate, with Kufic inscription and incised animals and birds. Ornamental graffito, green and brown dots. From Ghazni, early 13th Century.
14. Fragment of glazed ceramic bowl, graffito decoration. From Shahr-i-Gholghola, early 13th Century.
15. Inside base of glazed ceramic bowl, with bird design. From Ghazni, early 13th Century.

CASE NUMBER 8—*Bronzes, from Ghazni, all 12th-13th Century*

1. Engraved oil lamp.
2. Engraved flat candleholder (?), with Kufic script and mythical animals.
3. Engraved incense burner with three legs, Kufic script.
4. Small lid, with Kufic script, zodiac signs inlaid in silver.
5. Large engraved and copper-inlaid lid, with Kufic script. Khurasan school.
6. Engraved bowl, with Kufic script and mythical animals.
7. Part of a lamp base, with ornate design.
8. Small incised inkpot.
9. Fragment of engraved basin, with Kufic script, human and bird figures. 13th Century.

CASE NUMBER 9—*Ghaznavid ceramics, from Lashkari Bazaar, all 10th-12th Century*

1. Decorated glazed bowl, ornamented with white rosettes on a sepia background.
2. Unglazed white earthenware jug, with molded geometric designs.
3. Small green glazed bowl.
4. Polychrome glazed bowl, decorated with triangles and fretwork.
5. Large black glazed terracotta bowl, with white stylized botanical motifs.

6. Enamelled bowl, ornamented with cobalt blue lines in the interior, champlevé.
7. Pale green glazed bowl, graffito.
8. Glazed polychrome bowl with stylized epigraphic decoration.
9. Unglazed white earthware jug.
10. Large glazed black and brown polychrome bowl with a large bird motif.
11. Wooden tile, painted and gilded mythical animal.
12. Decorated glazed bowl, medallions ornamented with white flowers.

CASE NUMBER 10—*Pottery*

1. Painted clay pot, possibly a precursor of the elaborate Seljuk pottery. Three small horizontal handles on rim. Spiral designs with ornate floral variations of curvilinear lines. Early Islamic potters attempted to copy the intricate vessels of precious metals (gold, silver, electrum) favored by the Sasanians, but forbidden in early Islam. At first the potters copied the shapes and designs on unglazed clay, and by the 9th Century A.D. the fine glazed wares of the Early Islamic period had reached a high peak of perfection. From Ghazni, ca. 12th Century.
2. Painted clay pot, with narrow mouth and one handle. Designs of geometric cross-hatchings. From Ghazni, ca. 12th Century.

ANNEX ROOM CASE NUMBER 1—*Miniatures*

1. Scene showing two princes drinking at the foot of a mountain after a battle. Their groom holds a horse by the bridle. School of Sultan Hussein Mirza, Herat, 15th Century. (*Ill. 53*)
2. Young man in Central Asian dress, drinking. School of Sultan Hussein Mirza, Herat, 15th Century.
3. Scene of a prince's return to a royal palace. Timurid period, Herat, 15th-16th Century.
4. Portrait of a woman with a hat and a cup. By Mirza al-Husseini, 18th Century.

5. Four women offering gifts to a Muslim saint. Moghul Indian School, 16th-18th Century.
6. Portrait of a man holding a cup in one hand, a pitcher in the other. By Riza Abassi, 18th Century. (*Ill.* 52)
7. Portrait of a man in Central Asian dress, holding a falcon in his right hand, a belt in his left. School of Sultan Hussein Mirza, Herat, 15th Century.
8. Hunting scene. Moghul Indian School, 16th-18th Century.
9. Prince drinking. School of Herat, 15th Century.
10. Young man offering a cup. By Riza Abassi, 18th Century.

CASE NUMBER 2—*Miniatures*
Six miniatures from the Herat School, 15th-16th Century.

CASE NUMBER 3—*Miniatures*
Six miniatures from the Moghul School, 16th-18th Century.

At the end of the corridor outside the Room of Islamic Art is another display area with objects from the Ghaznavid and Ghorid periods.

NUMBER 1-8—*Marbles, wood sculpture*

1. Bas relief, with a lion on one side, arabesque decoration on the other. Marble, from Ghazni, 11th-12th Century.
2. Bas relief, a Turkish page on one side, three Turkish dancers on the other. Marble, from Ghazni, 11th-12th Century. (*Ill. 47*)
3. Wooden door, carved with Kufic script and ornate designs. From Shahr-i-Gholghola, early 13th Century.
4. Bas relief, with Kufic script, geometric and floral designs. Provenance unknown, ca. 11th Century.
5. Statue of the Hindu god, Brahma, a unique find by the Italian Archaeological Delegation (G. Tucci). Sultan Mahmud brought back many idols from Hindu temples in India during his repeated invasions of that country. Possibly, the idols were placed in or near mosques and palaces so that devout Muslims would walk over their faces, slowly obliterating the features. Found in Ghazni, ca. 12th Century.
6. Bas relief. A narrow band of rosettes and a frieze of different

running animals, above a broad band of ornate floral arabesques. Marble, from Ghazni, 11th-12th Century.

7. Window, with Naskhi script, floral and animal motifs. Marble, from Ghazni, early 13th Century.
8. Bas relief. On one side a hunting scene, showing a horseman with a large halo (possibly the son of Sultan Mahmud), striking at a lion attacking from behind. An antelope flees in front of his horse. On the other side, an arabesque plant motif, a frieze of running animals and an upper band of Naskhi script reading, ". . . sufficiency, and perfection, and beauty and elevation . . ." Marble, from Ghazni, 11th-12th Century.

CASE NUMBER 9—*Pottery, from Ghazni, late 12th-early 13th Century*

1. Blue glazed bowl. A characteristic feature of early Islamic pottery is the partial glazing of the outer surface, with the glaze seldom reaching the base.
2. Small flat dish with greenish over-glaze, graffito designs incised before application of the glaze.
3. Small bowl with greenish glaze, green dots on the inside rim.
4. Unglazed earthenware jar, with incised comb-marked design and three appliqued bosses with punctate design.
5. Small enamelled bowl of whitish glaze with cobalt blue lines in the interior. The paste is removed from several parts of the exterior surface to allow the light to shine through the glaze.
6. Unglazed earthenware ewer, with incised geometric designs.
7. Lusterware ewer in greenish-sepia glaze, with floral medallions and Naskhi script.
8. Lusterware bowl, the inner rim covered with Kufic script and floral designs, two men on horseback in the center. Possibly imported from Rayy, Iran, early 13th Century.
9. Lusterware bowl. The inner Kufic script is separated by two lines of Shekaste, a broken-line Arabic script. Two women in the center. Possibly Gurgan or Kashan ware, early 13th Century.
10. Lusterware bowl. Kufic script on the inside rim. Six medallions with horsemen holding shields. Elaborate star design

in the center. Possibly from Rayy, early 13th Century. (*Color Ill. 14*)

In the other wing of the second floor corridor are three wall cases.

CASE NUMBER 1—*Sculpture*
Standing Bodhisattva. From the Buddhist monastery of Tepe Maranjan, near Kabul, unbaked clay with traces of polychromy, ca. 4th Century A.D.

CASE NUMBER 2—*Sculpture*
A seated Bodhisattva, in Graeco-Buddhist style. Bodhisattvas were beings who compassionately delayed entering Nivana to succour mankind. Unbaked clay with traces of polychromy, from the Buddhist monastery of Tepe Maranjan near Kabul, ca. 4th Century A.D. (*Ill. 45*)

CASE NUMBER 3—*Sculpture*
Standing Buddha. The soft folds of the drapery perpetuate the style of early Gandhara statues in stone. From Hadda, stucco, 2nd-5th Century A.D.

Hadda Room

The site of Hadda lies on a flat plain five miles south of Jallalabad, in Ningrahar Province. One of the most sacred spots in the Buddhist world during the 2nd to the 7th Century A.D., it attracted countless pilgrims from far off lands to worship at its holy shrines, maintained by thousands of monks living in large monastic complexes. The Jallalabad Valley is strewn with hundreds of Buddhist ruins and those at Hadda have acquired great fame.

The art of Hadda belongs to the great Gandhara school and exhibits a mingling of Bactrian, Graeco-Roman and Indian concepts. The western element includes classic profiles, pseudo-Corinthian capitals, vine scrolls and Roman drapery. Many similarities with Gothic Christian art indicate that a reverse cultural borrowing also took place. The Gandhara school, centered in the Jallalabad-Peshawar area, produced for the first time a representation of the Buddha in human form. In older Indian bas reliefs the Buddha was portrayed only through symbols, such as an empty throne, a turban, an umbrella, a riderless horse, a foot, a begging bowl, a casket of ashes, etc. The creation of a Buddha in human form followed a great council held in Kashmir at which it was decided that if Buddhism was to improve its image and gain in popularity over militant Brahmanism, it must humanize the concept of the Buddha figure. Mahayana Buddhism, a new school stressing the miraculous life and personality of the Buddha and teaching compassion and universal salvation, was officially sanctioned at this council and led directly to the

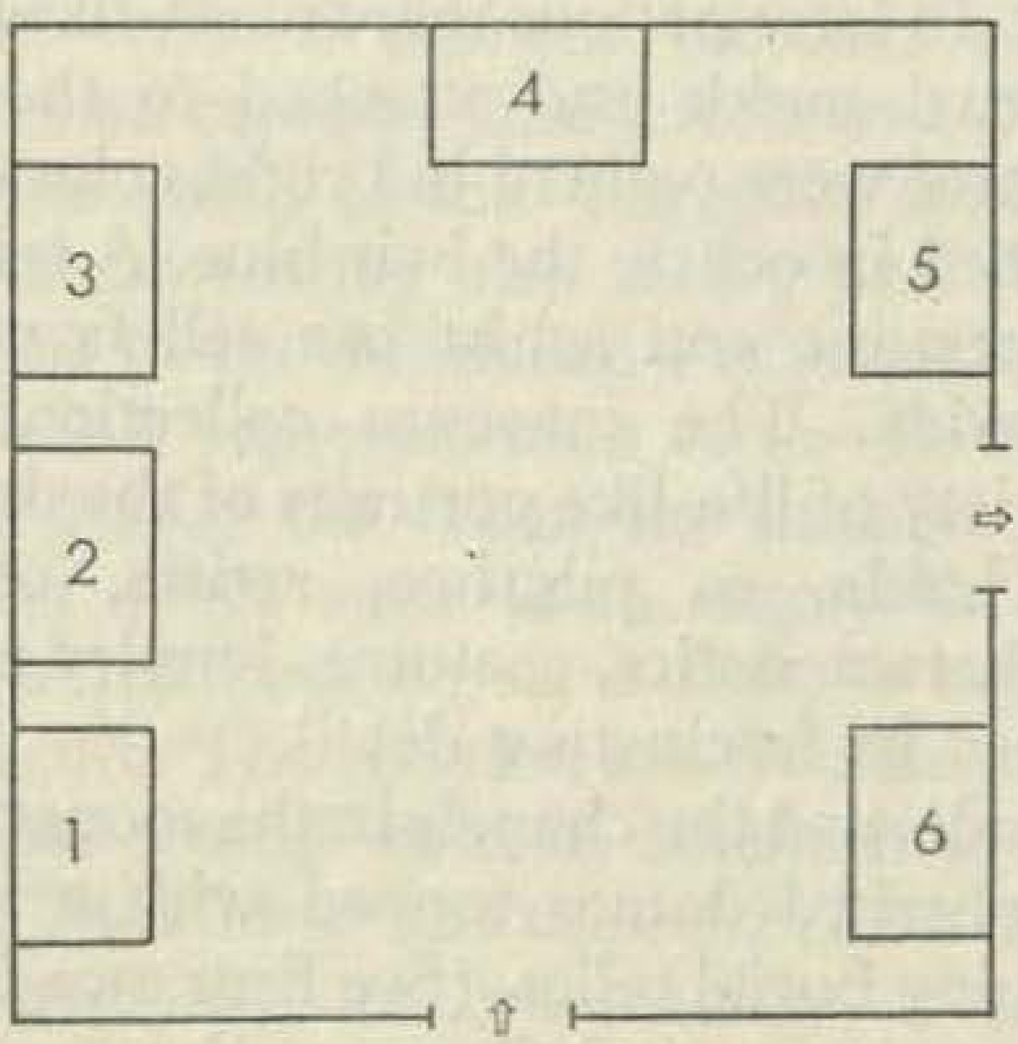
desire for a representative image of the Buddha as an object of worship more personal and accessible than the symbols heretofore employed. Some scholars attribute the first Buddha image to Greek influence, others to influences from Rome, via Alexandria and the Red Sea, and recent dramatic archaeological discoveries of Graeco-Bactrian clay sculptures in a Kushan palace in Uzbekistan could be seen as direct antecedents of the many Hellenistic elements in the Hadda stuccoes.

Hadda is primarily famous for its art fashioned from stucco, a decorative medium used as a substitute for stone which was invented in Alexandria and came to India via the trade routes during the 1st Century A.D. The stucco technique was highly developed at Hadda. The bodies of the figures were molded out of mud and covered with decorated gypsum plaster, the heads were formed separately using a rough core of lime plaster mixed with straw and pebbles and then covered with a shell of stucco (lime, marble dust and sand), from which the extraordinarily expressive features were fashioned. In later periods more mask-like features were made from actual molds and attached to the rough core. Finally the figures were painted in bright colors, the features pink and outlined in ochre, the hair blue. A relatively small number of limestone and schist bas reliefs were also uncovered at Hadda. The museum collection contains an astounding variety of life-like portraits of the diverse peoples that visited Hadda, as pilgrims, artists, or merchants. Ethnic facial characteristics, costume, jewelry and weaponry are all portrayed in fascinating detail.

The figures adorned the chapels in the monasteries and the stupas, hemispherical domes topped with a series of umbrellas, containing burial relics. (See Entrance Hall, Number 15, for discussion on stupas.) Over one thousand stupas both large and small have been identified at Hadda. Worshippers circumambulated the large stupas as part of the ritual and much of the inspirational decoration and friezes depicted

miraculous events in the life of the Buddha. The scenes also contained portraits of the faithful who commissioned decorative panels in order to gain merit in the next life. (The large pictorial reliefs in the Shotorak Room give an idea of the extensive compositions in which these figures appeared.) The Assault of Mara (Evil) whose army of anguished half-human, half-animal demons attempted to prevent the Buddha from attaining Enlightenment (release from Evil) was undoubtedly a favorite theme, and accounts for the many demon heads in the collection. The Hadda objects date from two main periods: 2nd-3rd Century and 5th Century.

The museum as of 1973 possesses no less than 1,300 objects from Hadda. Another fine collection is in the Musée Guimet in Paris. Excavations were initiated in 1923 by DAFA and expanded in 1926 and 1928 by J. Barthoux. Since 1965 the Afghan Institute of Archaeology (S. Mustamundi to 1973; Z. Tarzi, current director) has uncovered new wonders at the Tepe-yi-Shotor site.



CASE NUMBER 1—*Heads, bas reliefs*

Upper, left and right: Small heads of demons, exhibiting turmoil and fury. They are often compared to gargoyles of French

Gothic sculpture. Stucco. (*Ill. 31*)

Upper, center: Small heads of Buddhist monks. Stucco.

Middle, left: Small male heads. Note the realistic and expressive modelling of the head at the left. (*Ill. 30*) Fragment of a foot. Stucco.

Middle, right: Small heads of four Bodhisattvas with elaborate turbans and diadems. Stucco.

Lower, left: Bas relief with two Buddhas in the attitude of reassurance, each with two attendants. Note the pseudo-Corinthian columns dividing the two panels. Limestone.

Center: A large head of Buddha. Stucco. (*Ill. 36*)

Lower, right: Bas relief of a Bacchanalian scene, with nude and semi-nude figures, male and female, drinking from bowls and goblets. Strong classical characteristics. Limestone.

CASE NUMBER 2—*Heads, figures*

Upper, left: Small heads. Large male worshipper wearing a Gallic-type metal collar. Fine modelling. Stucco. (*Ill. 29*)

Center: Small male heads. Note the variety of expressions. Stucco.

Right: Small male heads. Bust of a warrior with a shield. Stucco.

Lower, right: Standing warrior, with traces of polychromy. Note the mailed apron and broad sword. Stucco.

Center: Torso of the Buddha in the attitude of bestowing charity. Stucco.

Right: Bust of a bearded Scythian (?). Very fine modelling. Stucco. (*Ill. 32*)

CASE NUMBER 3—*Bas reliefs, figures*

Upper, left: Torso of the Buddha in the attitude of teaching. Stucco.

Center: Female deity holding the Triratna, three stylized lotus blossoms symbolizing the Three Jewels of Buddhism: the Buddha, the Law and the Order. Stucco. (*Ill. 34*)

Right: Seated headless Buddha in the attitude of teaching. Stucco.

Middle, left: Fragments: a hand holding a bowl, a hand emerging from a draped robe (see lower left). Stucco.

Right: Torso of a warrior holding a large sword in his right hand, a shield in his left. Bas relief fragment of two monks and a mustachioed, curly-haired man. One of the most sensitive pieces in the collection. Stucco.
Lower, left: Bas relief fragment of haloed Buddha seated in a niche, traces of polychromy. Stucco.
Center: Torso of meditating Buddha. Stucco.
Right: Buddha head and torso seated in a niche. Stucco.

CASE NUMBER 4—*Sculpture*

The Buddha seated on a lotus blossom throne in the attitude of teaching. The lotus symbolizes purity, and in a complex metaphysical interpretation, represents the substance of existence. He, therefore, who sits on (understands) the lotus, "lives." Stucco.

CASE NUMBER 5—*Schist bas reliefs*

Upper, left: Figures standing in three superimposed niches. Schist.
Center: Two monks standing beside a tree. To the right are two cupids in superimposed niches. Schist.
Right: Two monks standing in front of Vajrapani, the Buddha's bodyguard, identified by his attribute, the thunderbolt, held in his left hand. A corner fragment with turbaned woman. Schist.
Lower, left: Two superimposed scenes of Buddha, seated in the attitude of reassurance. The unique border panel depicts four male figures astride each other's shoulders. Schist.
Center: Inhabited vine scroll, one of the most classical fragments from Hadda. Similar examples with foxes and cupids entwined in grape vines may be found in Roman reliefs of the 3rd Century A.D. Schist.
Right: Birth and First Steps of the Buddha, depicted as a small child. Note the nude torso, probably Brahma, twisting to the rear. Schist.

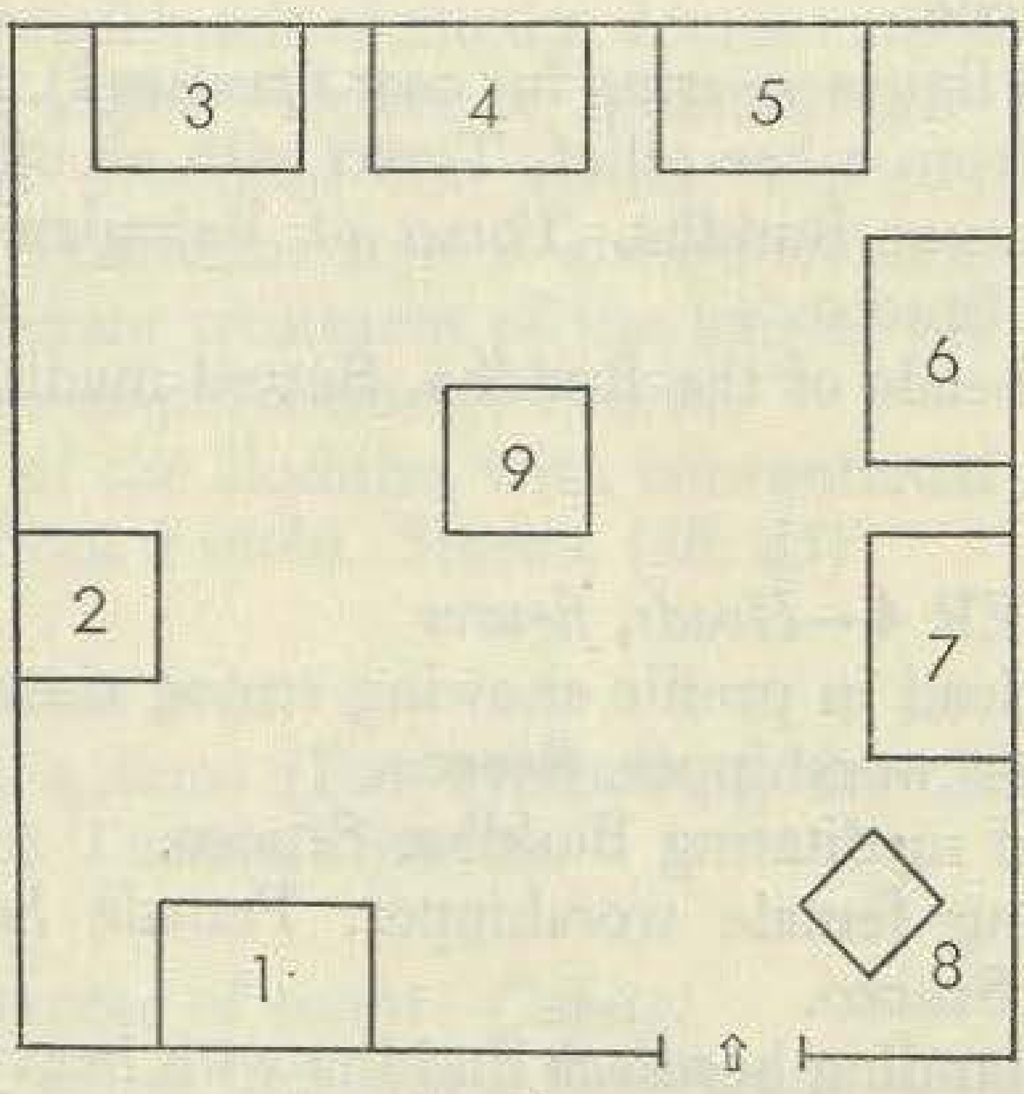
CASE NUMBER 6—*Heads, capitals, figures*

Upper, left: Small heads of monks and donors. Traces of polychromy. Stucco.
Center: Small heads. Nude atlantes. Stucco.

Right: Small heads of lions, elephant and zebu (humped bull). The delightful lion head in the back row is 9.5 cm. high. Stucco.

Lower, left and right: Capitals with back-to-back zebu, the lion in the center with his paws on the back of the zebu. Seated Buddha below. Back-to-back animal capitals are related to Persepolis of Achaemenid Iran (5th Century B.C.) and Ashoka's famous columns in India (3rd Century B.C.). The animal-in-combat motif, popular in Central Asia during the 6th Century B.C. and also in Persepolis, is only subtly hinted at here, however, as the concept of combat is alien to Buddhism. Limestone.

Center: Torso of the meditating Buddha. Stucco.



CASE NUMBER 1—*Bas reliefs, heads, column*

Upper left: Bas relief, triangular panel with figure of winged triton. Limestone.

Center: Head of the Buddha. Stucco.

Right: Bas relief representing the city goddess of Hadda, holding a cornucopia, an attribute of wealth and prosperity. She is flanked by a cavalryman and an infantryman. At her feet are two tritons, symbolizing the confluence of rivers. Limestone.

Lower, left: Bas relief of a warrior with a spear. Limestone.

Center: Bas relief of an unidentified scene from the life of

Buddha. Note the resemblance between these figures and the stucco portraits. Limestone.

Right: Column from the corner of a balustrade, with a meditating Buddha and Bodhisattva. Limestone.

CASE NUMBER 2—*Sculpture*

Large standing Buddha wearing a *pallium*, or classical robe. Stucco.

CASE NUMBER 3—*Heads, figures*

Upper, left: Female torso holding offering which resembles the filigree glass vases on display in the Begram Room. Note the details of costume and jewelry. Bust of female wearing heavy earrings. Stucco.

Center: Small figure wearing fur coat (*pusteen*?). Standing nude male figure from a bas relief. Torso with an offering. Stucco.

Right: Meditating Buddha. Torso of Vajrapani, holding the thunderbolt. Stucco.

Lower: Two heads of the Buddha. Seated meditating Buddha. Stucco.

CASE NUMBER 4—*Heads, figures*

Upper, left: Head in profile showing strong classical influence. Kneeling male worshipper. Stucco.

Center: Seated meditating Buddha. Stucco.

Right: Kneeling female worshipper. Female head, traces of polychromy. Stucco.

Lower, left: Standing headless Buddha with heavy traces of gilt and polychromy, wearing *pallium*, or classical robe. Stucco.

Center: Head of the Buddha. Stucco.

Right: Standing headless Buddha. Stucco.

CASE NUMBER 5—*Heads, bas relief*

Upper, left: Small heads of mustachioed and bearded men. Note the expressive features and various hat and hair styles. Stucco.

Center: Small head of a crowned deity. Fragment of a standing headless Buddha. Small head of a turbaned woman. Stucco.

Right: Small heads of female deities. Stucco. (*Ill. 33*)

Lower, left: Head of Bodhisattva with hair ornament. Stucco.
Center: Bas relief, three Buddhas in the attitude of reassurance, standing under arches which end in heavy bunches of grapes. Limestone.
Right: Head of the Buddha. Stucco.

CASE NUMBER 6—*Heads, figures*

Upper, left and right: Small heads of zebus and lions. Stucco.
Center: An atlante and a centaur. Stucco.
Lower, left and right: Robed torsos. Stucco.
Center: Head of Bodhisattva wearing a diadem. Stucco.

CASE NUMBER 7—*Heads*

Upper shelf: Small heads of monks, demons and animals. Stucco.
Lower, left and right: Heads of Bodhisattvas. The Gandhara school of art produced the earliest representations of the Bodhisattva. Their hair style is always elaborate and princely. Note the different treatment of the hair of the Buddha in the center. Traces of polychromy. Stucco.
Center: Head of the Buddha, with conventional mask-like features made from a mold. Stucco. (*Ill. 35*)

NUMBER 8—*Lion head*

Large head of a lion. (For symbolism, see Shotorak Room, Number 7, Lion Throne.) Stucco.

NUMBER 9, center of room—*Capital*

Capital sculptured on four sides. Each scene is framed by pilasters with Corinthian capitals. Limestone.

a) An infant offers a handful of earth to the Buddha who predicts that the child will be reborn as the Emperor Ashoka, an ardent patron of Buddhism.
b) The Buddha in the attitude of reassurance standing beside the Bodhi Tree (symbol of Supreme Wisdom) under which he obtained Enlightenment.
c) Submission of Dhanapala, the Mad Elephant. Devadata, the Buddha's cousin and one-time arch rival, intoxicated an elephant and set it loose in the Buddha's path, hoping that the infuriated beast would trample him to death. The Buddha,

filled with benevolence for animals as well as mankind, reached out and touched the elephant on the forehead and the animal immediately knelt down in adoration.

d) The meditating Buddha, flanked by the Hindu gods Brahma and Indra, symbolizing the submission of orthodox Hinduism to Buddhism.

Bamiyan Room

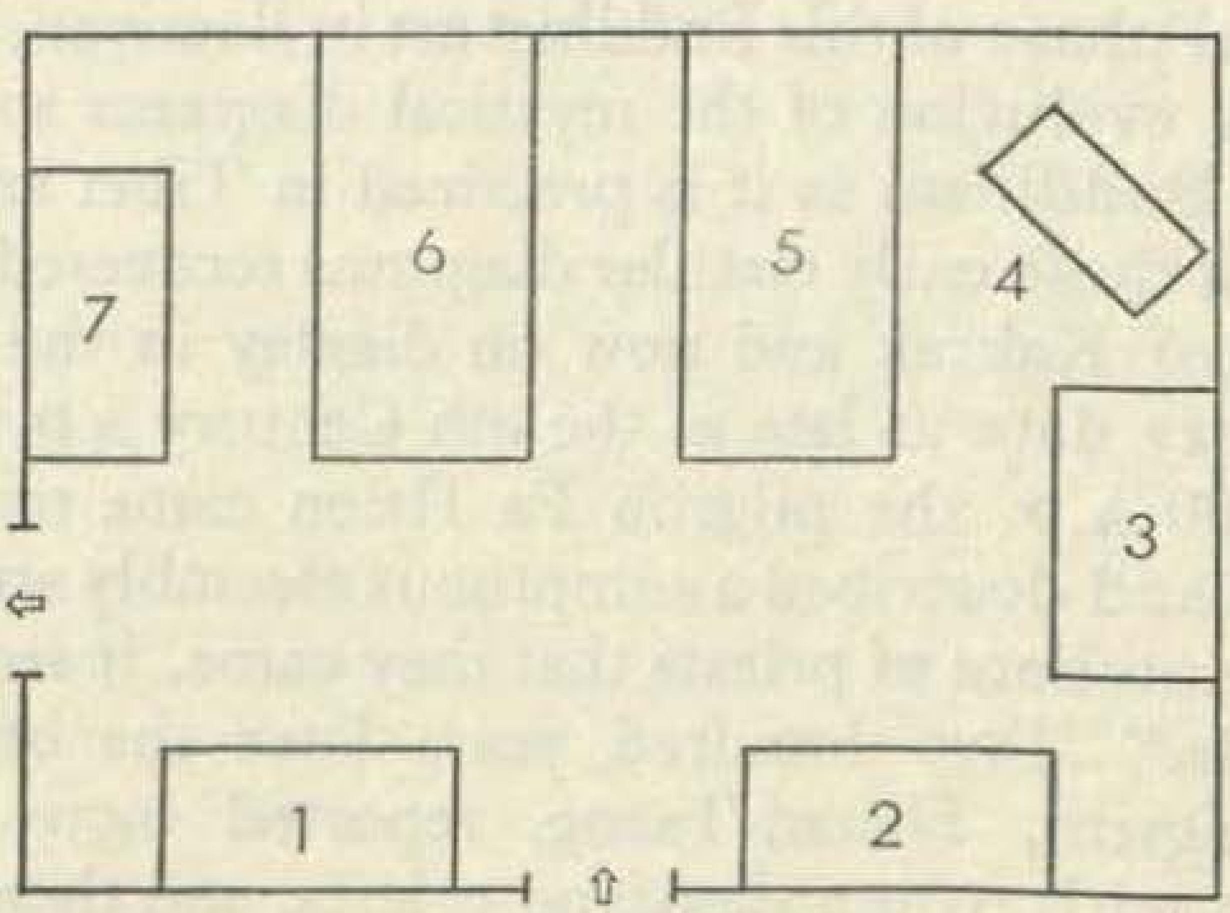
The Valley of Bamiyan lies at the heart of the Hindu Kush Mountains about 150 miles north-west of Kabul. During the early centuries of the Christian era endless caravans of luxury-laden camels plodded along the Silk Route between Rome, China and India, passing through this valley where bustling caravansarais gave haven to weary travellers. Later, after Buddhism experienced an extensive revival in India, missionaries and pilgrims joined these caravans and a great religious center burgeoned in Bamiyan.

The mural art which may be seen in the rock caves of Bamiyan incorporates both the stolid Sasanian art form from Iran and the graceful, sensuous style of India's Gupta Dynasty. The final phase of this Buddhist art in Bamiyan, however, foretells the evolution of the mystical diagrams so essential to Esoteric Buddhism as it is practiced in Tibet and Nepal. Examples of these early circular diagrams recovered from the side valley of Kakrak and now on display in the National Museum may date as late as the 8th Century A.D.

About 400 A.D. the pilgrim Fa Hsien came to Bamiyan from China and described a sumptuous assembly attended by such large numbers of priests that they came, it seemed, "as if in clouds." Two hundred years later the other great Chinese pilgrim, Hsuan-Tsang, reported more than ten monasteries with over a thousand priests, and there was still an "abundance" of priests in the 8th Century. By the 9th, however, Buddhism had faded from the valley, to be replaced by Islam.

DAFA (A. Foucher, A. Godard, J. Hackin, J. Carl) carried out the first scientific studies of Bamiyan from 1922–33. Since 1969 the Indian Archaeological Delegation (R. Sengupta) and the Afghan Institute of Archaeology have undertaken a program of preservation and cleaning at the cliff of the colossal Buddha.

The great wonders at Bamiyan are the two monumental standing Buddhas carved into the face of the sandstone cliff. Around and between them a maze of cells and sanctuaries were painstakingly cut out and those around the statues were interconnected to allow worshippers to perform the rite of circumambulation. The ceilings and walls were smoothed over with a mud and straw plaster and then painted with inspirational scenes. In addition, some of the decoration was sculptured in high relief from this same mixture of mud and straw. The colossal Buddhas were probably executed during the 3rd-4th Century; the wall murals mainly during the late 7th. The Kakrak specimens probably date from the 8th Century, although controversy rages regarding all dating at Bamiyan.



CASE NUMBER 1—*Heads, mask*

1. Sculptured grotesque mask of Kirti-mukha. This demon is a manifestation of the terrible aspects of god commonly encountered in Shiva temples. Its function was to ward away the impious and protect the devout. Found throughout the caves of Bamiyan, usually on top of columns serving as ornamental junctions between trilobed arches sheltering seated Buddhas. Clay, from Cave 1 at the foot of the Large Buddha.
2. Head of a monk. Although it is reminiscent of the stucco heads of Hadda, the formalization, plus the fact that the features are indicated by paint rather than by modelling, places it in the 7th Century. Modelled heads were found in a cave at the foot of the Small Buddha where groups of sculptured figures were set against elaborately painted walls to produce an illusionistic effect, also found in the 7th-century decoration of Fondukistan. Painted clay, from Cave G.
3. Head of a Yaksha. A minor deity, present when the Buddha entered Nirvana, exhibiting signs of great anguish. Painted clay, from Cave G.
4. Sculptured bearded face with conical Parthian-style hat. Clay, from the ceiling of Cave II at the foot of the Large Buddha.
5. Head of a mustachioed soldier. Clay, from Cave G.
6. Fragment of wavy hair. Clay, from the Large Buddha.

CASE NUMBER 2—*Frescoes, sculpture*

1. Sculptured foliated scroll. Classical design much employed at Bamiyan. A sketch shows the original position of these fragments in the decoration of the cave ceilings. Clay/straw, from Cave V at the foot of the Large Buddha.
2. Hand of the Buddha. Fragment of painting on clay, from Kakrak.
3. Sculptured winged leogryph, breathing fire. Clay/straw, from the ceiling of Cave V.
4. Sculptured flying geese. Clay, from the ceiling of Cave V.
5. Palmette in a square bordered with pearls. Fragment of painting on clay, from Kakrak.
6. Head of a monk. Possibly one of the ascetic Kasyapa

brothers. (See Shotorak Room corridor, Number 1, for identification.) The clarity of the color and the deftness of the drawing are remarkable. Fragment of painting on clay, from Cave G stupa. (*Ill. 38*)

CASE NUMBER 3—*Fresco*

A royal personage with Buddhas, sometimes called the Hunter King. The king has given up the hunt in obedience to the Buddha's decree against the killing of animals. He holds his bow as an offering, his faithful hunting dog and two arrows are to the left. To the right, under a tree, are two white ducks whose lives have been spared by the king. Pennanted stupas are to either side in the background. Ribbons floating above the shoulders, the elaborate jewelled diadem, string of pearls, flared trousers and pointed boots are all diagnostic Sasanian motifs. The throne back suggests the ivory throne fragment exhibited in the Begram Room. Two Buddhas with haloes and aureoles sit to the left of the Hunter King. One wears the traditional drapery established much earlier in Gandhara art, reminiscent of a classical style, the other wears the off-shoulder Indian fashion. All three figures are framed in the arches of an arcade, a much-repeated motif throughout Bamiyan in both mural painting and sculptured reliefs. Fragment of painting on clay, from Kakrak.

MAQUETTE 4—*Large Buddha and surrounding caves of Bamiyan*

CASE NUMBER 5—*Frescoes*

1. Seated Buddha encircled by eleven smaller Buddhas. The constellation of smaller Buddhas represents the miraculous emanations of the central Buddha figure. Repetition according to prescribed formulas in sets of 4, 8, 12, etc., became an important element in the development of mystic diagrams depicted by elaborate circular mandalas, Buddhist symbols of the universe, found in Nepal and Tibet. They recall earlier Vedic conceptions of the cosmos. These examples from Kakrak are regarded by some scholars as being the earliest known specimens of cosmic mandalas. Painted on clay, from the dome of a cell in Kakrak. (*Color Ill. 13*)

2. Seated Buddha. (See Case Number 3 for the position of this fragment in the overall decoration.) Fragment of painting on clay, from Kakrak.

CASE NUMBER 6, Side A—*Frescoes*

1. Two seated Buddhas. Accounts from the 7th Century describe Bamiyan's colossal Buddhas robed in blue and red, with gilded faces and hands. This fragment shows the gilding clearly. A large circular diagram similar to the one in Case Number 4 was probably painted below. Fragment of painting on clay, from Kakrak.
2. Head of a wild boar. A medallion or roundel in the tradition of Sasanian textile designs (see the tunic of the Hunter King, Case Number 3), with a wild boar head in the center. The boar occurs frequently as a Sasanian royal motif. Fragment of painting on clay, from Group D on the west side of the Small Buddha.
3. Two birds holding a necklace. A medallion ringed with pearls, back-to-back birds, heads facing, holding a string of pearls in their beaks. This is another classic Sasanian motif. Fragment of painting on clay, from Group D near the Small Buddha. (*Ill. 37*)
4. Seated Buddha. (See Case Number 3 for original position in the decoration.) Fragment of painting on clay, from Kakrak.
5. Two Buddhas with haloes, seated on lotus blossom thrones. Note the finely drawn shell between them, and the pearl motif below. Fragment of painting on clay, from the dome of a stupa, Cave G, near the Small Buddha.

Hindu Shahi

Kabul, with its surrounding areas, was ruled by a Hindu Shahi dynasty which arose after the decline of the Hephthalites, or White Huns. Defeated finally by Mahmud of Ghazni, at the end of the 10th Century, the Hindu Shahi moved their seat to the Indian subcontinent, yet for many years each new king returned to the Gardez area for coronation in this their most holy and revered land. Except for pieces from

Khair Khana, outside Kabul, excavated by DAFA (J. Carl) in 1934, all the Hindu Shahi scupltures on exhibit were accidental finds. Many of them are unique in the history of Indian art.

CASE NUMBER 6, Side B—*Marble sculpture*

1. Surya, the Sun God. The Sun God sits on a throne in a chariot being pulled through the heavens by two horses driven by Dawn. Two attendents, Danda the Warrior, clean-shaven and carrying a spear, and Pingala the Scribe who records good and evil deeds, heavily bearded and holding a scroll, accompany him. All figures are Sasanian in type and dress. White marble, from Khair Khana, ca. 7th Century. (*Ill. 46*)
2. Head of Shiva. Identified by the lunar crescent in the head-dress and by the third eye in the forehead. White marble, from Gardez, Paktya Province, ca. 8th-10th Century.
3. Fragment of a pedestal. Only the well-modelled feet of the main figure remain. A worshipper wearing Sasanian dress stands in front of a column. White marble, from Khair Khana, ca. 7th Century.
4. Head of the Goddess Durga. Durga represents the warrior form of Parvati, the consort of Shiva. White marble, from Tagao, Parwan Province, ca. 8th-10th Century.
5. The Goddess Durga slaying the Buffalo Demon, or Durga Mahisamardini. This scene depicts the end of a long battle between Durga and Mahisa, the Buffalo Demon, who had escaped her time and again by virtue of his powers of self-transformation. Finally he had returned to his favorite form of a buffalo and stood shaking the universe by stamping his giant hoofs. Whereupon the many-armed goddess leapt into the air and came down on his back, driving a trident (the symbol of Shiva) into his rump. Struggling to abandon his buffalo-body, Mahisa succeeds in only half emerging from its mouth as a warrior drawing his sword before the goddess beheads him. Though the upper portion is missing the action of these final moments is dramatically portrayed. Durga's right foot is planted firmly on the buffalo's back, a large trident pierces its rump, and the bejeweled, half-

emerged warrior in the act of drawing his sword, turns towards her with grimacing, pop-eyed anguish as she thrusts her sword through his throat, while crushing his head with her left hand. His decapitated buffalo-head lies vanquished under her left foot. White marble, from Gardez, ca. 8th-9th Century.

CASE NUMBER 7—*Various objects from different sites*

1. Giant footprint of the Buddha. Ornamented with swastikas, the symbol of the Path to Supreme Wisdom. Schist, from Kama Dakka, Ningrahar Province, ca. 7th Century.
2. Rhyton, or drinking vessel. In the shape of a ram's horn, with a curly-haired male head at the top, a ram's head with long tapering horns below. Rhytons in the form of animal heads are known from the beginnings of Persian art but those with human heads are extremely rare. This is, therefore, one of the more unique exhibits in the National Museum. Baked clay, from Kona Masjid, a garrison-fort mound site near Surkh Kotal (excavated by DAFA, P. Bernard, 1963–65), ca. late 7th Century. (*Color Ill. 11*)
3. Head of the Buddha. Though reminiscent of the Hadda style, this softer, more elegant representation anticipates the late sculpture of Fondukistan. Stucco, from Kama Dakka (excavated by DAFA, R. Curiel, 1948), ca. 7th Century.
4. The Qol-i-Nader reliquary. Because relics housed in stupas were almost invariably associated with gold, silver and precious stones, they were avidly plundered for centuries. This specimen of a complete, untouched reliquary excavated in situ is, therefore, unique and of inestimable interest. The stupa where it was found was outside a monastery and the small reliquary chamber was located about 9 feet below the top of the stupa dome. The reliquary vessel is of black steatite decorated with neatly incised geometrical designs and stylized lotus buds on the exterior. The interior is divided into five compartments which originally contained four small silk bags, since disintegrated, with four hexagonal silver cases about 25 mm high, and some dried mulberries and walnuts. The silver cases contained smaller cylindrical gold cases filled with tiny aquamarines, pearls, white coral

and turquoise, some minute gold pieces and fragments of bone and ashes. From Qol-i-Nader, near Begram (excavated by DAFA, J. Meunié, 1939), ca. 2nd-5th Century.

Fondukistan Room

The monastic site of Fondukistan crowns a steep conical hill about 75 miles north-west of Kabul, almost exactly midway on the old caravan route between Kabul and Bamiyan. It is one of the most significant monuments in the history of Buddhist art in western Turkestan.

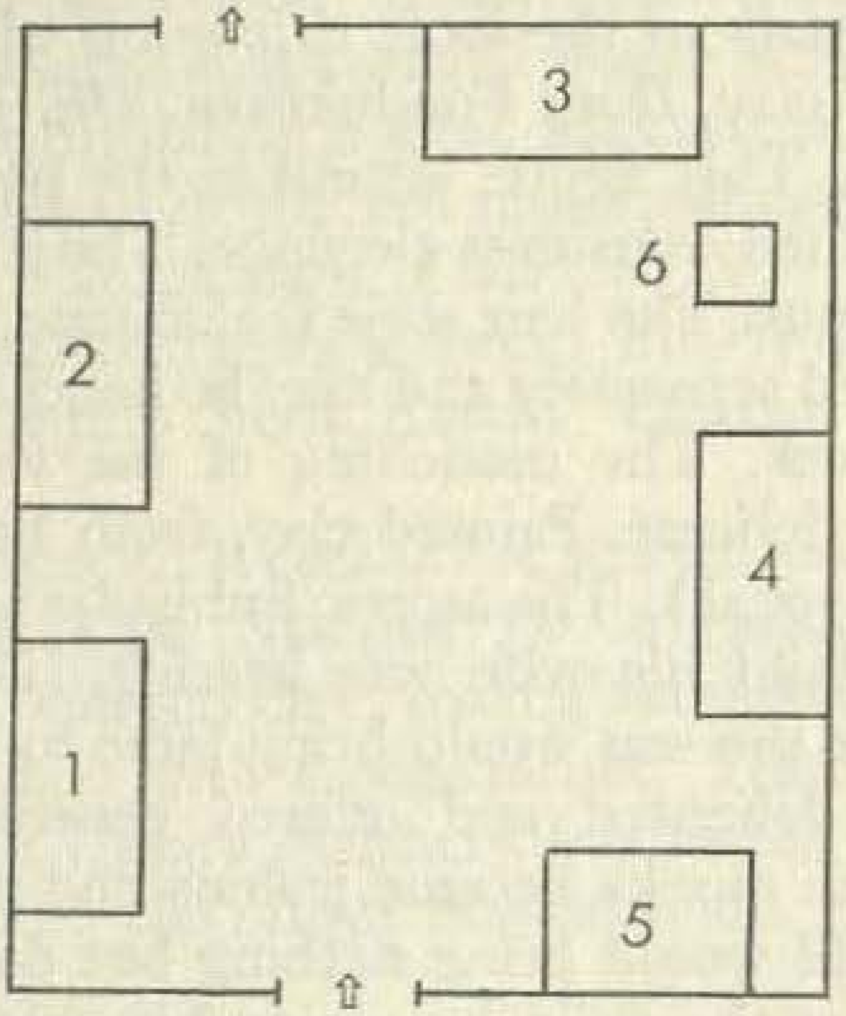
Fondukistan reveals a moment little known elsewhere in the evolution of Indian art, a strange mixture of influences which evolved in Afghanistan in the 7th Century A.D. or earlier before spreading across Central Asia and into China. The wall paintings of Fondukistan reflect both Sasanian and Indian elements. The Indian influence predominates, however, especially in such figures as the Maitreya Bodhisattva whose parallel can be found in the 5th and 6th-century murals at Ajanta. The sculptures offer striking similarities also to the Indian Gupta school of art, but in an entirely new mode of expression. The mood is one of languid serenity and inner reverie, the long, slim figures posed in graceful elegance. This last and delicate flowering of Buddhist art, unique to Fondukistan in the Afghan area, belonged to the peripheral Buddhist culture that survived in Afghanistan beyond the boundaries of India where Buddhism was slowly dying out.

The wonders of Fondukistan were accidently revealed by some children who found a few objects washed free by heavy spring rain. These were brought to Kabul and formal excavations were initiated by DAFA (J. Carl) in 1937. The excavators found that the decorated niches had been walled up for

protection at some time in antiquity and consequently the statuary was intact and the wall paintings remarkably vivid. Considering the extreme isolation of this site in the midst of rugged mountains, the limited transportation facilities of the 1930s and the extreme delicacy of the pieces, their excellent state of preservation is nothing short of miraculous.

The excavated sanctuary of the monastic complex at Fondukistan consists of a square courtyard surrounded by twelve niches (again the mystic numbers of the cosmic diagrams, as seen in the Bamiyan mandala). In the center of the courtyard is a small stupa about six feet square at the base. The niches are also small, obviously intended only as settings for the statuary and not as monastic cells. To enhance the illusionary effect of a large celestial assembly in Paradise, the statues were set against a profusion of paintings in bright colors. The familiar architectural motifs of arcades ornamented with foliated scrolls and columns with pseudo-Corinthian capitals are as prevelant here as they are in Bamiyan. This illusionistic technique was begun at Tepe Maranjan in Kabul and spread to Bamiyan and Fondukistan and then throughout all of Central Asia.

The statuary is made from lightly baked clay, reinforced by wooden frames and horsehair, and then painted. Possibly terracotta molds were used to fashion these figures though no actual molds were found by the excavators. This technique was also used throughout Central Asia.



CASE NUMBER 1—*Sculpture, fresco*

1. Buddha seated on a lotus. Though the Buddha sits in the attitude of teaching he is removed from his audience, lost in inner reverie. Note the extremely long, almost spidery, rendition of the fingers. Painted clay, from Fondukistan.
2. Maitreya Bodhisattva. This fragment of a wall painting was found beside a sculptured column. It is a pictorial counterpart of the Bodhisattva sculpture in Case Number 2, and exhibits many strong similarities with the famous painted Bodhisattva at Ajanta in India. The bulbous vessel in his left hand is the water pot often used as an attribute of the Maitreya Buddha, or Future Buddha, who lives in the Tushita Heaven, or Heaven of Pleasures. Painting on clay, from Fondukistan.
3. Buddha seated in the position of royal ease. The companion of an identical figure, placed to the right and left of the central Buddha statue. The composition as a whole probably represented a sculptured diagram of the many realms of mystic Buddhas similar to the wall paintings in the Bamiyan Room (Case Number 4). Painted clay, from Fondukistan.

CASE NUMBER 2—*Sculpture*

1. King of the Naga, or Snake King, emerging from a pool. A figure of the queen originally balanced this sculpture. They

upheld the stalk of the lotus throne on which the Buddha sat. Painted clay, from Fondukistan. (*Ill. 42*)

2. Bodhisattva. This figure, sitting in the pose of royal ease, evokes a refined, sensuous elegance. The jewelry is intricate and sumptuous. The hair style is elaborate. All these details were attached separately and may be knocked loose with the slightest shock. The modelling of the feet and hands is particularly delicate. Painted clay, from Fondukistan.
3. Mother of Jyotiska. The ascetic Subhadra asked the Buddha about the child his wife was bearing. The Buddha prophesied that the son would bring fame to the family. Subhadra was delighted and offered generous alms to the Buddha. The monks became jealous and predicted in turn that the child would bring nothing but disaster. Subhadra tried to abort the child by giving his wife poison and she died. While she lay on the pyre the child was lifted unhurt from her womb by the Buddha by means of a miraculous Caesarean operation. An image of the child was originally placed in an opening visible in the abdomen of the recumbent figure. Note the staring eyes and open mouth of the mother, the folds of skin under her chin, the death-like rigidity of the body and the curtain of flames behind her. Painted clay, from Fondukistan. (*Ill. 41*)

CASE NUMBER 3—*Sculpture*

1. Bust of a Deva, a male deity. This statue, with its lady companion, originally formed part of a scene depicting Paradise. Note the suggestion of a filmy scarf on one arm and the ornate jeweled arm-band matching the large pendant on the chest. Painted clay, from Fondukistan.
2. Pilaster. The three-dimensional, highly stylized acanthus leaves of the pseudo-Corinthian capital were molded and assembled separately. It supported an arch of foliated scrolls decorating the outside of the niche housing the royal couple, Case Number 4. The frescoe of the Maitreya Bodhisattva in Case Number 1 was originally to the left of this pilaster, a painting of the Buddha to the right. Painted clay, from Fondukistan.
3. Bust of a Devata, a female deity. The extremely elongated

proportions are typical of the Fondukistan style which is itself a mannerist outgrowth of Gupta art from India. These figures were brilliantly painted but the colors have faded and only faint traces of the red underpainting remain. Painted clay, from Fondukistan. (*Color Ill. 12*)

4. Head of a bearded man, a donor. This is more pictorial than similar examples from Hadda. Painted clay, from Fondukistan.
5. Mask of a demon. It recalls the sculptured mask decorations at Bamiyan (Case Number 1). Originally part of a scroll decoration. Painted clay, from Fondukistan.
6. Head of a boy with a conical hat. This could easily be a portrait of a Hazara shepherd boy in the Ghorband Valley today. Painted clay, from Fondukistan.

CASE NUMBER 4—*Sculpture*

The Princely Couple. A superb example of the attenuated, extremely elegant art of Fondukistan. The couple rests with their elbows on a stack of cushions. Note the graceful hand gestures. The prince wears a long coat with flaring lapels decorated with medallions which once contained designs of birds and human heads. A popular Sasanian motif, they suggest the wall decoration of Group D at Bamiyan. His high, pointed boots are also of Sasanian fashion. His consort wears a diaphanous, fitted, long-sleeved bodice and flowing scarf. Her jewelry, studded with large stones and pearls, is meticulously rendered and added separately, as is the Prince's jeweled girdle. The pink and blue tones heighten the impression of elegance. Painted clay, from Fondukistan. (*Ill. 40*)

Tepe Khazana

Tepe Khazana sits above the Kabul River on a spur of the Sher Darwaza mountain which divides the city of Kabul. About 50 terracotta fragments were found during the 1930s when the foundations of a building were being excavated. Though they show different stylistic trends, from Hellenistic to mature Gupta, they certainly belonged to one, fairly small, group of monuments, of which unfortunately no record has

been left. We might suggest a date between the 5th and 7th Century A.D. The small head of a child, Number 4, is probably among the earliest pieces and shows clear reminiscences of Gandhara art from the point of view of iconography and style. (Description of objects, Professor M. Taddei of IsMEO.)

CASE NUMBER 5—*Sculptured terracotta heads*

1. Female head with hair arranged in roll-like waves. The right ear has a round earring with a pointed projection in the center.
2. Head of a divinity (Buddha?), with a small *urna* in the center of the forehead and hair done in rows of flame-like curls. These were attached separately and some are missing.
3. Incomplete head of the Buddha (?).
4. Head of a child with shaven hair except for a front lock which falls onto his forehead.
5. Head of a Buddha with a prominent forehead and large ears. The hair is arranged in concentric rows of curls conventionalized in the shape of small square dentils. The globular *ushnisha*, the protuberance on the top of the head symbolizing great knowledge, has the same kind of hair arrangement.
6. Head of a Buddha with traces of gold leaf and polychromy. The hair curls are added separately. Pressed clay, from Fondukistan, 7th Century A.D. (*Ill. 39*)
7. Head of a Brahman with hair arranged in "melon" style and bound in a loop-shaped tuft at the top. Grooves on the forehead and above the nose give it a frowning, ascetic expression. (*Ill. 43*)
8. Turbaned head of a Bodhisattva with an elaborate headdress centered with a large jewel. Beaded earrings and forehead band composed of small plaques in the shape of four-petalled flowers complete this very finely modelled head. (*Ill. 44*)
9. Fragment of a head.
10. Head of a Buddha with hair shown by concentric rows of grooves, separated by deeply incised lines.
11. Head of a Buddha or Bodhisattva with wavy hair drawn towards the back depicted by straight grooves. A hole at the

top and small holes above the ears seem to indicate a previous ornament or headdress.

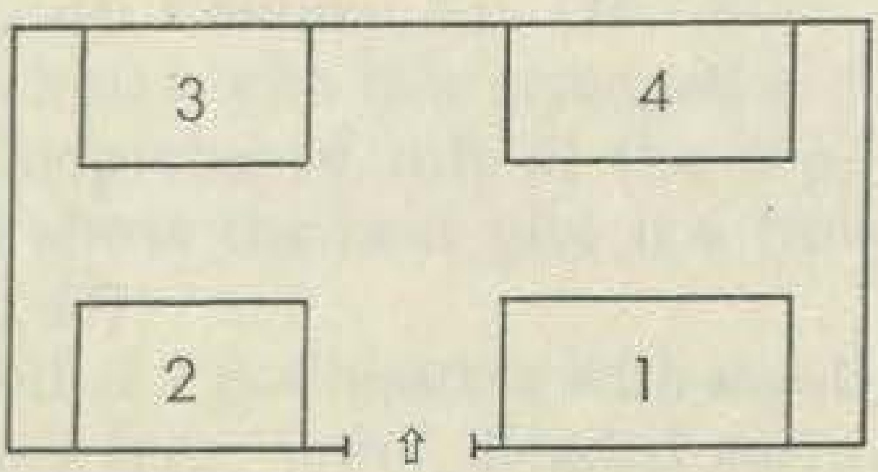
NUMBER 6—*Sculpture*
Torso of a male figure wearing a dhoti, the typical dress of India. White marble, from Tagao, Parwan Province, Hindu Shahi period, 8th-10th Century A.D. (See Bamiyan Room, Case Number 5, Side B.)

Coin Room

The National Museum of Afghanistan possesses four famous coin hoards:

1. The Chaman-i-Houzouri Hoard, from the Achaemenid Persian period, 6th-4th Century B.C.
2. The Kunduz Hoard of Bactrian coins, probably buried ca. 140–100 B.C.
3. The Tepe Maranjan Hoard, from the Kushano-Sasanian period, 4th Century A.D.
4. The Mir Zakah Hoard, with coins dating from the 4th Century B.C. to the 2nd Century A.D.

In addition the collection includes a vast number of coins representing Afghanistan's varied history from the Indo-Greek period of the 3rd Century B.C. through to the present time.



The Chaman-i-Houzouri Hoard

This hoard of coins was found accidentally in 1930 by workmen digging foundations of an artifical lake for Kabul's exhibition grounds at the foot of Tepe Maranjan hill. The

hoard was in a clay pot and contained bits of broken jewelry as well as a fascinating variety of coins. The date of the burial of the Chaman-i-Houzouri Hoard probably should be placed before the invasion of Alexander, ca. 380 B.C., as none of the coins date after this. Therefore the Kabul treasure offers the first evidence of the spread of Greek coinage into Afghanistan before Alexander and during the Achaemenid period.

CASE NUMBER 1, left—*The Chaman-i-Houzouri Hoard*

1. The Greek coins, from Athens and various other Greek city states. Of particular importance are the 33 tetradrachmas of Athena wearing a laurel wreath, with an owl on the reverse side. The staters, drachmas and tetradrachmas represent Greek states such as Aegina and Melos (Aegean Sea); Corcyra, and Ionian island; Acanthe and Thasos (Mysia); Cnide (Carie); Aspendos and Sidon (Lycia-Pamphylia); Celendria, Soles, Tarsus, Mallos (Cicilia); Paphos and Citium (Cyprus); Salamis.
2. The Achaemenid Persian coins, showing a king supporting an arch with his left hand and holding a javelin in his right.
3. The "Bent Bar" coins, crudely punched-out types, with motifs such as geometric symbols, flowers, palmettes, back-to-back bull heads in the style of Persepolis. Some archaeologists thought them to be locally made, however Professor Schlumberger writes: "One wonders if the punched bar coins may not represent exports of the weight-ingots of the Greek monetary system just prior to the time of Alexander the Great. Previously, many believed the diffusion of Greek money in pre-Alexandrian times embraced only the confines of the Persian Achaemenid Empire. Now we have evidence to the contrary, and for the first time also we have the Persian monetary weight system appearing in Kabul before Alexander."
4. Fragmentary silver jewelry. The jewelry includes a ram's head, a fragment of a ring (?) with a raised circlet of tiny beads on the edge, a large fragment of a thin silver box or tray with a floral design, an earring and an amulet (?). All

the pieces are broken and one may almost hazard that they belonged to a silversmith who intended to melt them down.

The Tepe Maranjan Hoard

This hoard was excavated by DAFA (J. Carl) in 1933 from the Buddhist monatery on top of Tepe Maranjan in Kabul. The cache had been placed near a staircase leading to the roof terrace of the monastery. The treasure consists of twelve gold coins from Kushano-Sasanian times and 368 Sasanian silver drachmas, 326 in the name of Shapur II (309–379 A.D.) and the others dating from 379 to 388 A.D.

CASE NUMBER 1, right—*The Tepe Maranjan Hoard*

1. These Sasanian silver drachmas follow the same pattern as those in Case Number 4, left. The abundance of Shapur II's drachmas in this hoard attest his vigorous military efforts to restore Sasanian control in Afghanistan. The few coins of his successors are the result of normal commercial circulation.
2. Some of the gold coins are 4th-century imitations of issues of Hormizd and Bahram, Sasanian Kushanshahs (242–253 and 253–272) (see Case Number 3, right). Others are issues from Balkh of the first king of the Kidarite Hun dynasty; they date from about 375 and later. The Kidarites and their probable relatives, the Chionites, were forerunners in the Hun migration. The Kidarite coins continued to use Kushan motifs and the Bactrian language, written in cursive Greek script. The inscription, adopted from the Sasanians, reads, "Lord Kidara, Great King of Kushan." These coins illustrate cultural stability during a period of political change.

THE KUNDUZ HOARD

This hoard of Bactrian coins was found accidentally in 1946 by soldiers building a new barracks in a village 56 miles north-west of Kunduz near the Soviet border. The cache of over 600 coins had been buried in a vase and was possibly hidden by a Bactrian chief, or merchant, fleeing from the invading nomads from Central Asia. This is the finest collection of Graeco-Bactrian coins ever recovered. They are superb pieces of art and speak of a highly sophisticated culture and of men of great courage and character.

The collection contains the largest Greek coins ever discovered. Known as double decadrachmas, they each weigh 84 grams and were issued by King Amyntas, ca. 120 B.C., probably as commemorative medals after a great military victory. The bust of Amyntas adorns the obverse and on the reverse Zeus sits on his throne. On another coin Fortune also sits enthroned. Amyntas was one of the rare rulers who used more than one motif on the reverse side of his coins.

CASE NUMBER 2—*The Kunduz Hoard*
The obverses of the Graeco-Bactrian coins (*Ill. 4, 5*) depict the bust of the king. He wears a diadem alone or under a helmet or *kausia*, a flat Macedonian cap. A notable variant is the elephant headdress originated by Demetrios I, which imitates Alexander the Great's dramatic lion-headdress. The reverses of the coins bear, in addition to the king's name, one of the Greek deities. Zeus is the most popular, but Heracles, Athena, Fortune and others also appear. Afghanistan's close communication with Hellenic culture is illustrated on the coins of Plato. There the transformed Iranian god Mithras occurs, wearing a long Iranian coat and pegged trousers. His sun-ray crown is distinctive, as is the four-horse chariot of the sun which he drives on several of these types of coins.

The Mir Zakah Hoard

The Mir Zakah Hoard was discovered by a remarkable fortuity. In early 1947 rumors reached Kabul that a spring in the village of Mir Zakah, 35 miles north-east of Gardez, had suddenly begun to disgorge huge quantities of coins. The village women, it was said, were complaining that the spring yielded silver, when all they wanted was water.

No one knows how many coins disappeared into the bazaars of Kabul before representatives of the National Museum (A. A. Kohzad) arrived to conduct a scientific study. Recovered were some 5,500 Indian coins from the 4th-3rd Century B.C., 2,500 Indo-Greek coins from the 2nd-1st Century B.C., 3,500 Indo-Scythian and a miscellany of Indo-Parthian and Kushan coins from the early centuries A.D. The most recent coins were those of Vasudeva, the last king of the Great Kushan dynasty. It is probable that the hoard was buried about the middle of the 3rd Century A.D., during the invasion of India by the Sasanians from Iran. Mir Zakah would have been directly on one of the routes taken by this invading army.

A tantalizing mystery shrouds the Mir Zakah collection. Some of the coins were minted, if the burial date is correct, five centuries before they were hidden. Some experts suggest that because the Kushans ceased to issue silver coinage, the silver of past centuries was stored. A more romantic theory advances the engaging possibility that the spring of Mir Zakah was revered as a sort of wishing well.

CASE NUMBER 3, left—*The Mir Zakah Hoard*
The coinage of the later Greek dynasts of Gandhara and southern Afghanistan who are termed the Indo-Greeks, shows their adaptation to Indian culture. The square coin-shape, elephant and bull motifs, and bilingual inscriptions (including Middle Indic in the Karoshti script) are employed. But conventional royal busts and images of Zeus and Victory also occur. King

Hermaeus, who ruled at Kabul, made a treaty with the Kushans in 48 B.C. and so ended Greek rule in the Afghan area.

To the south, the Sakas had established a coherent kingdom. These north Iranian nomads migrated into Iran and Afghanistan in force after 140 B.C., ultimately settling from Sistan to the Indus. Their coins (about 80–10 B.C.) adopt many Indo-Greek motifs and Greek script; but an innovation is the depiction of the king on horseback and holding a lance.

The Sakas became heavily influenced in culture by Parthian Iran. A Saka-Parthian dynasty called the Pahlavas gained control of the region from Kandahar to the Indian Ocean up to Gandhara. Its most famous king was Gondolphares (ca. 5–50 A.D.), supposedly the host of the Apostle Thomas in the latter's missionary journey. The royal busts on the Pahlava coinage are strongly Parthian in style, but on the reverse Graeco-Bactrian motifs persist.

Kushan Coins

The extensive collection of Kushan coins collected by the National Museum is of particular interest. The nomadic tribes that entered the Afghan area from Central Asia, ca. 135 B.C., came as a loose confederation of five clans which eventually united under the banner of the Kushans. Having no traditions on which to build a settled way of life they adapted what they saw of the Bactrian culture and molded it to suit their personality. Having no written tradition, for instance, they wrote their own language in cursive Greek. They also borrowed from the coinage of the Roman empire, copying weight standards, denominations and types current in the area they had occupied.

About 100 A.D. the Kushan king, Vima Kadphises, introduced a new, uniform monetary system throughout his domain which lasted almost unchanged for the entire rule of the Great Kushan dynasty. Based on Roman prototypes, the gold dinar became the standard coin. The Kushans issued no general coinage in silver, but a large and varied copper

coinage. King Kanishka (ca. 130 A.D.), the greatest of the Great Kushans, presented an eclectic pantheon of gods and goddesses on his coins, representing deities of Greek, Persian, Central Asian and Hindu origin.

CASE NUMBER 3, right—*Kushan and Kushano-Sasanian coins*
Kushan coinage began about 60 A.D. The depiction of the king eventually became standardized. He was shown wearing a long Iranian coat and trousers and making an offering before a fire altar. On the reverse, the Indian god Shiva with his bull emerged as the dominant theme. This development reflects the powerful expansion of Indian culture across Afghanistan into Central Asia, a process aided by the unification of the Kushan empire.

The Sasanians conquered Balkh about 245 and had reached Peshawar by 260. The viceroys of the Sasanian province of Kushan in the 3rd Century were often the heirs apparant. These governors issued a rich variety of copper coinage on the local standard. But most notable are the gold coins of Hormizd I Kushanshah and his successor Bahram I. On the reverse, Shiva remains the usual motif.

CASE NUMBER 4—*Other pre-Islamic and Islamic coins*
Regular Sasanian coinage flowed into Afghanistan, due primarily to the silk trade in centers like Balkh, Marv and Herat. This commerce continued after 370, when the Huns dominated northern Afghanistan. The obverse of these coins shows each king with his distinctive crown and gives his name and title in Middle Persian. On the reverse, the king worships at a fire-altar, accompanied by his divine twin.

Turkish dynasts began to supplant the Huns in the late 6th Century. As did the Huns, these princes imitated the Sasanian drachma motifs. Their busts are shown wearing Sasanian-inspired crowns.

Notable among coins of the Islamic period are those of the Ghaznavid empire (994–1140) and those of modern Afghanistan, from the reign of Ahmad Shah Durrani (1747–73) to the present. The five-afghani note issued by King Amanullah (1919–29) is of interest as the first paper money to be issued in Afghanistan.

Customs Regulations

The Directorate General of the Museums of Afghanistan has published the following notice regarding the export of art objects from Afghanistan.

I. Under the definition of "Cultural Property" the following items are included: Statues, Reliefs, Manuscripts, Miniatures, Parchments, Rare Books, Frescoes, Ceramics, Glass and Metal Objects, Architectural Panels, Rock Inscriptions, Engraved Stone, Precious Stone Carvings, Coins, all Armour and Arms including Fire-Arms and Swords, Tapestries, etc. Also included are:
   —Items of artistic interest which are more than fifty years old;
   —Objects of ethnographic and historical interest;
   —Important collections of books and archives, including musical and photographic archives.

II. The export of "Cultural Property" is forbidden and is subject to confiscation without compensation.

III. Tourists and collectors, however, may export objects under the following condition:
   —That all articles be accompanied by a valid export certificate and stamp, which will be either issued or refused promptly. Articles declared at Customs lacking export certificates and stamps will be sent to the National Museum.

To obtain an export certificate and stamp, all objects must be brought to the National Museum for evaluation by the

Museum Committee on Mondays, Wednesdays and Saturdays from 9:00–12:00 and 1:30–4:00. Two photographs are required of any new statues or figurines in wood, stone, metal, etc.

The purchase price of any item which is refused authorization for export will be obligatorily refunded by the dealer. It is recommended that authorization for export be obtained before final payment.

It is further recommended that tourists or collectors bringing items into Afghanistan, even in transit, have proper receipts and documentation of identification and origin of objects, and that all items be put into the custody of the Afghan Customs before entering the country. According to UNESCO regulations Afghan Customs has the right to confiscate any object whose origin is doubtful or undocumented.

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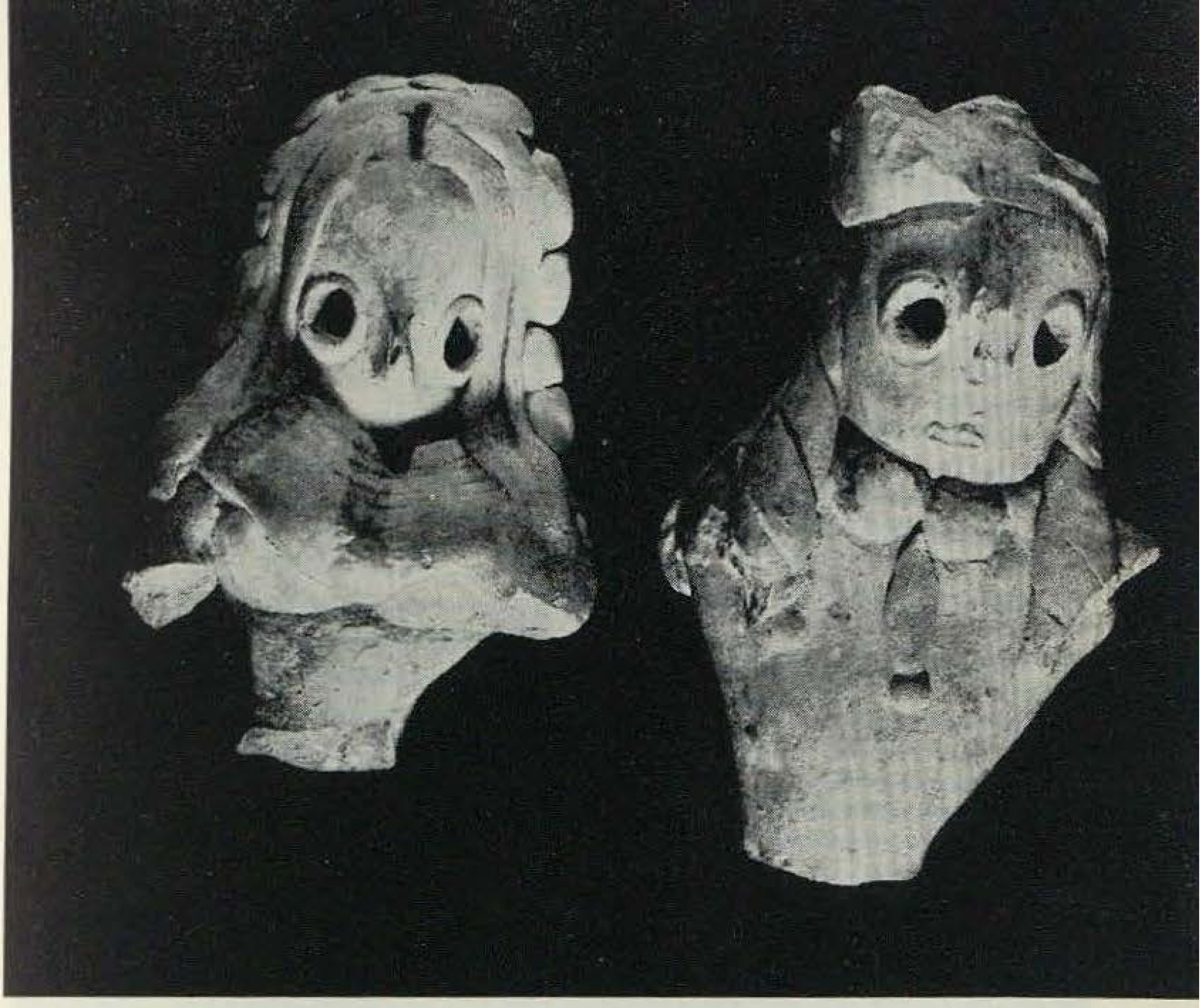
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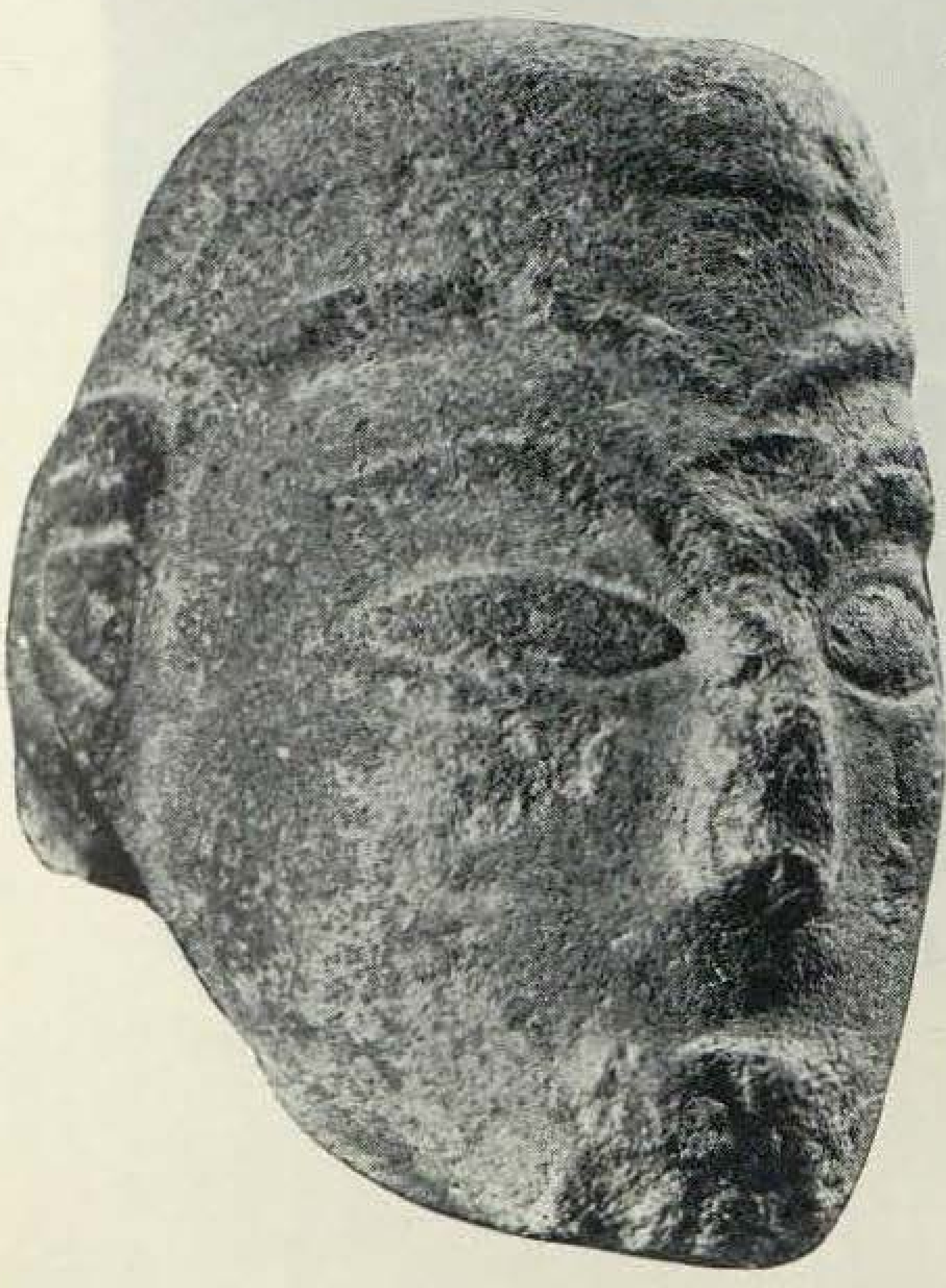
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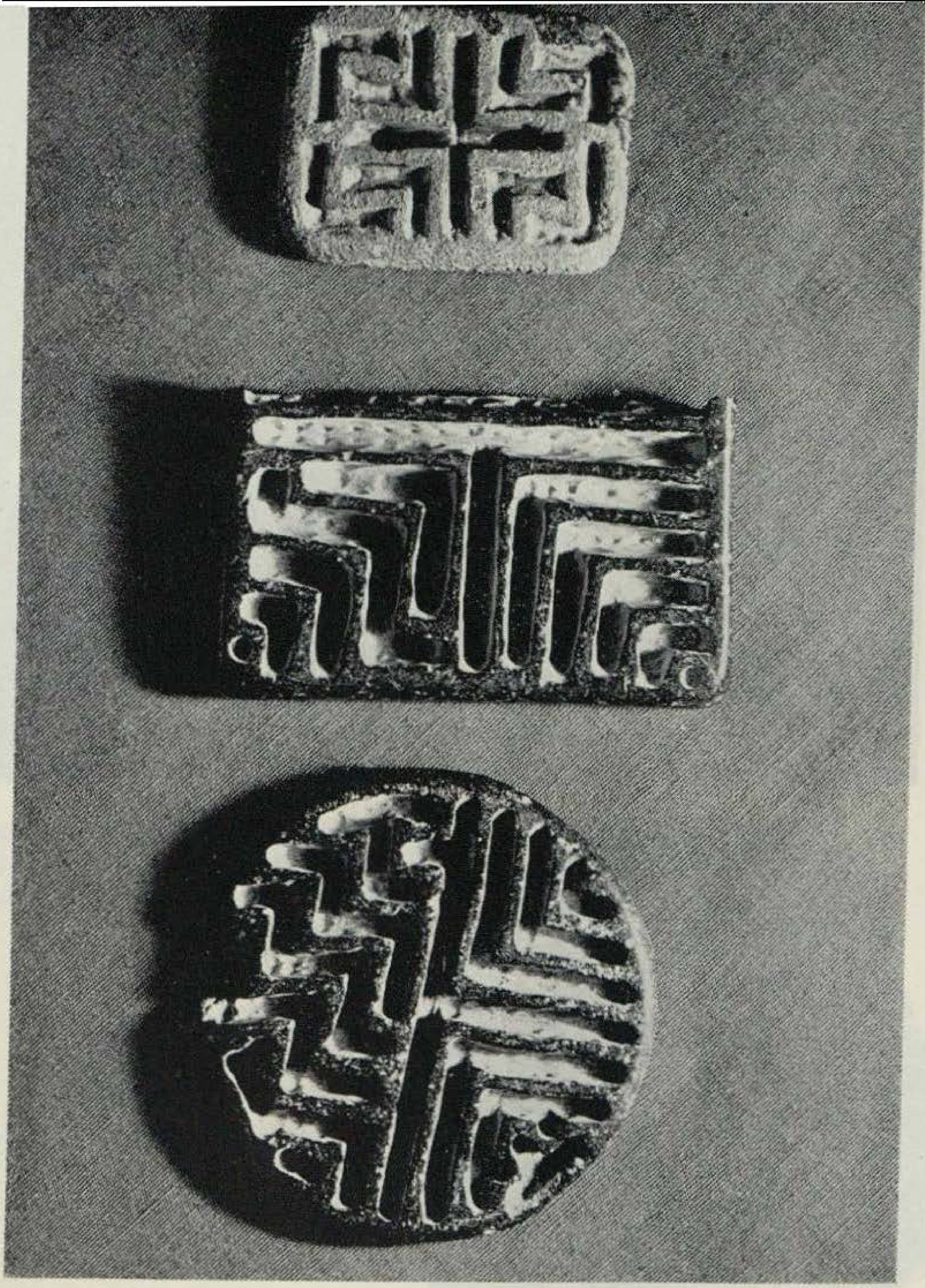
The Prehistoric and Historic Sites maps prepared by Carla Grissmann.





1 Mother goddess figurines, right, from Mundigak, left, from Deh Morasi Ghundai, 3rd Millennium B.C. (*h. 6 cm*)

2 Sculptured limestone head, from Mundigak, 3rd Millennium B.C. (*h. 9 cm*)



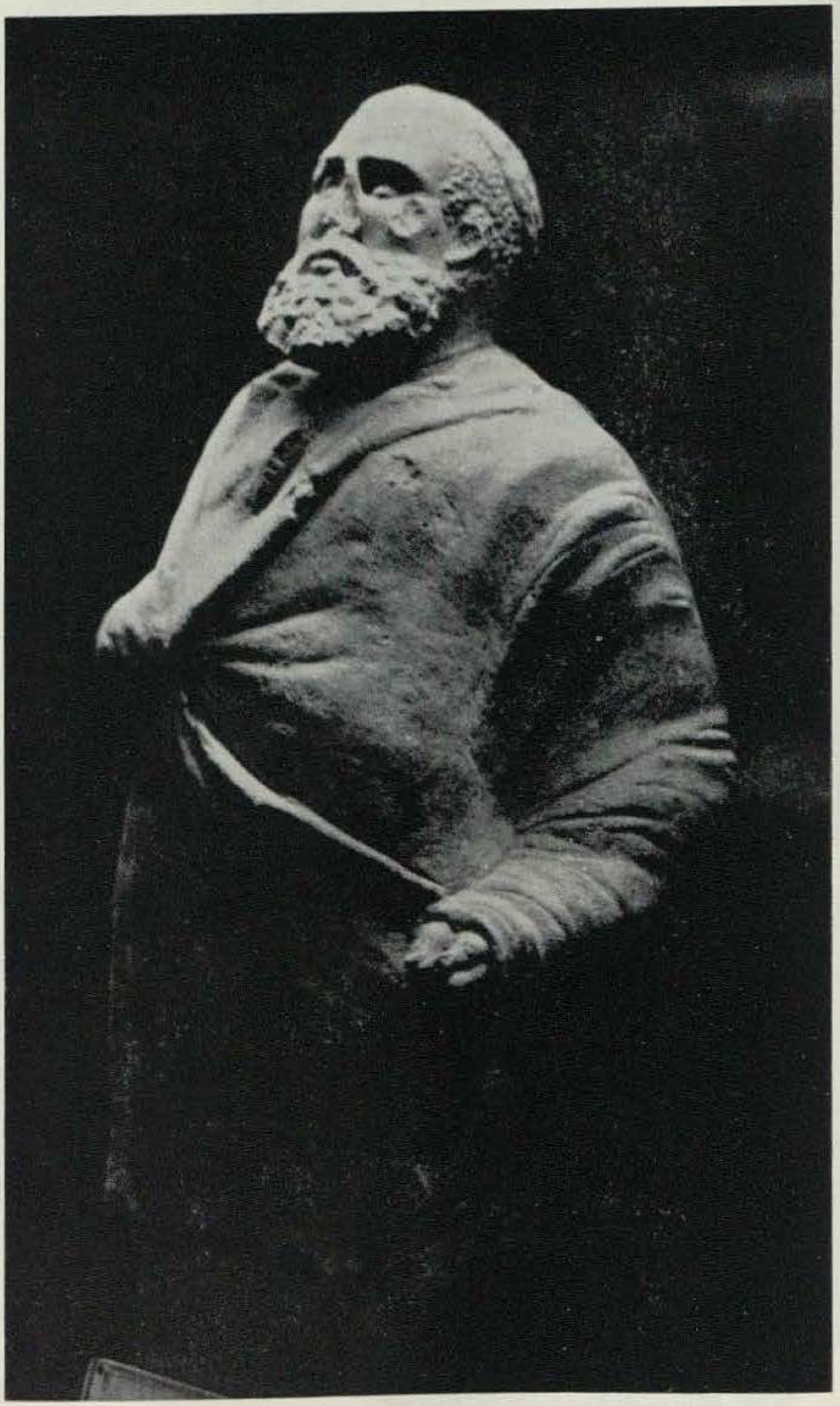
3 Steatite stamp seals, from Mundigak, 3rd Millennium B.C. (*d. 5 cm*)



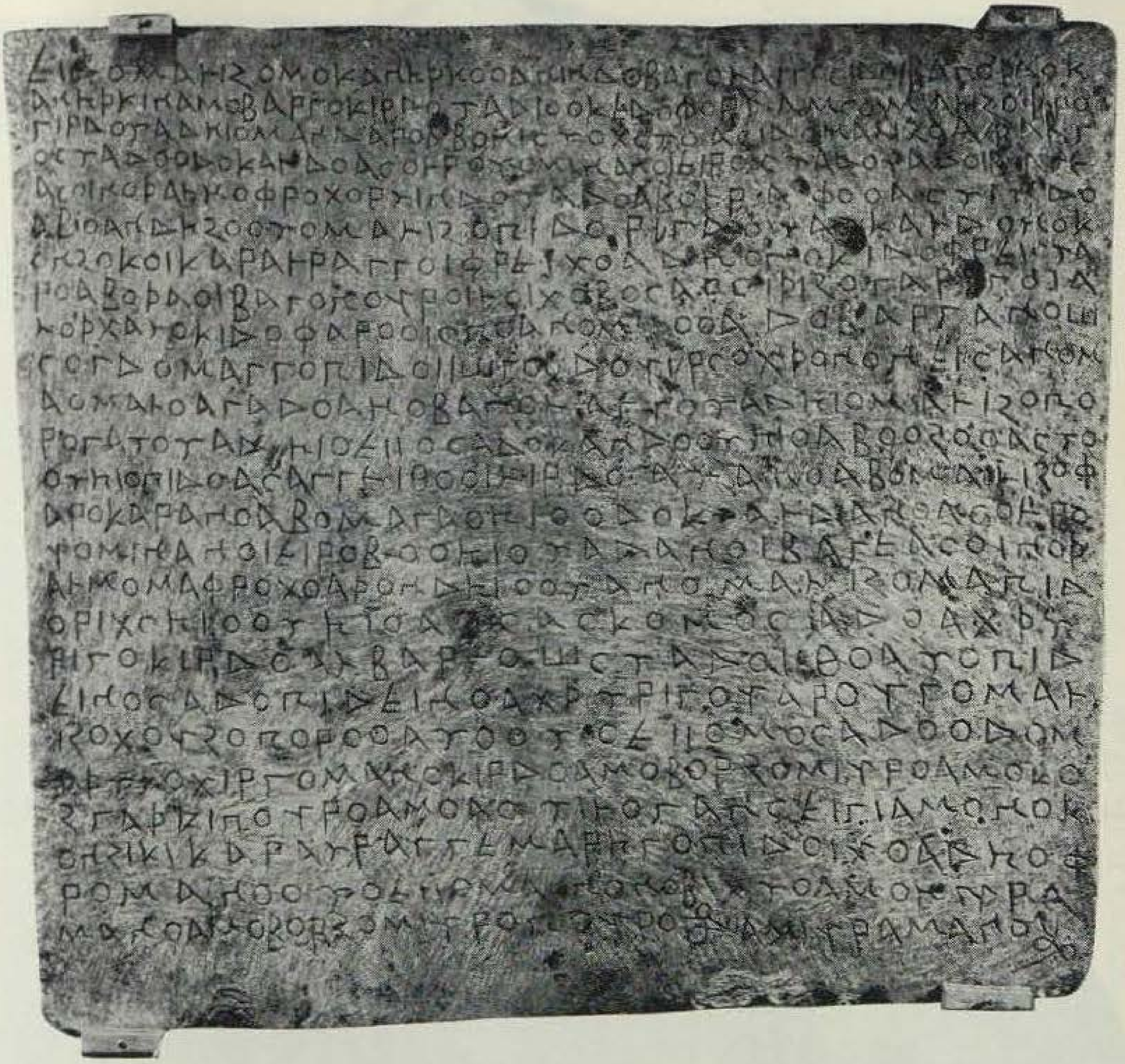
4 Silver coins from the Kunduz Hoard, 1st Century B.C. (3/4 *actual size*)



5 Silver tetradrachma of Demetrius I from the Kunduz Hoard, 1st Century B.C. (*d.* 35 *mm*)



6 Marble herma, from Ai Khanoum, 3rd Century B.C. (*h.* 72 *cm*)



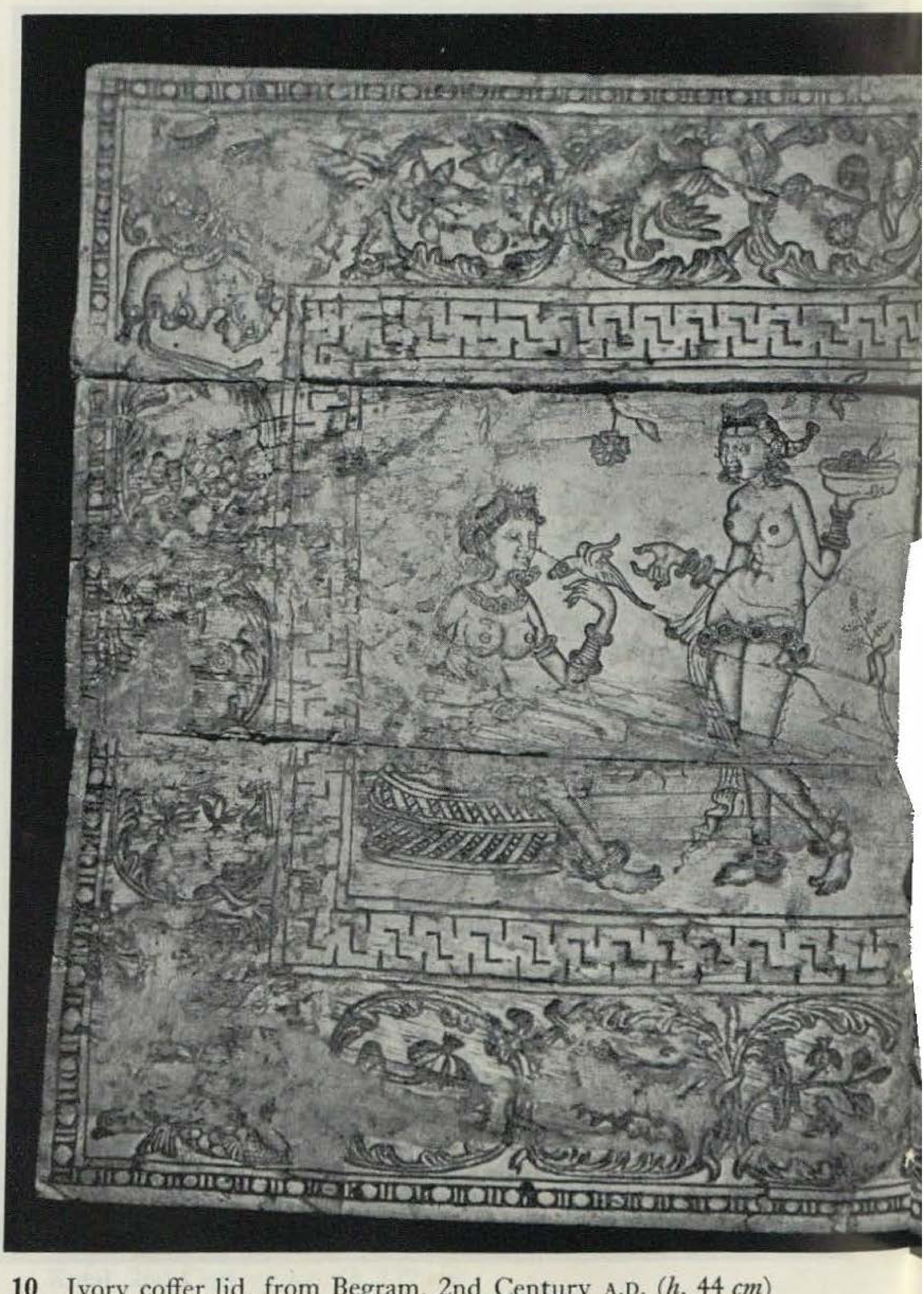
7 Limestone inscription, from Surkh Kotal, 2nd Century A.D. (*w.* 125 *cm*)



8 Limestone statue, possibly King Kanishka, from Surkh Kotal, 2nd Century A.D. (*h.* 132 *cm*)



9 Ivory throne back, from Begram, 2nd Century A.D. (*h.* 57 *cm*)



10 Ivory coffer lid, from Begram, 2nd Century A.D. (*h.* 44 *cm*)

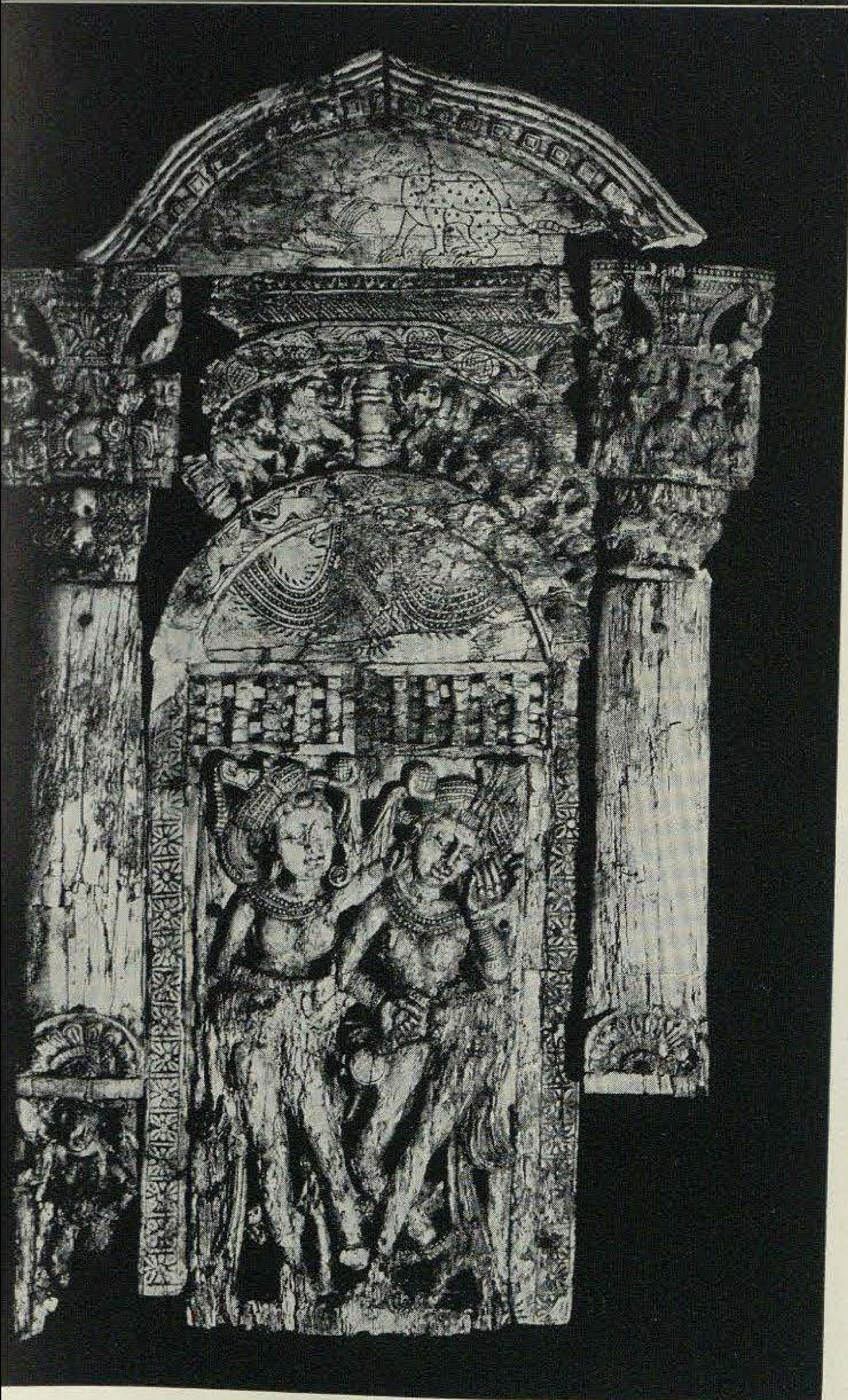




11 Ivory plaque of a Triton, from Begram, 2nd-3rd Century A.D. (*w.* 10.6 *cm*)



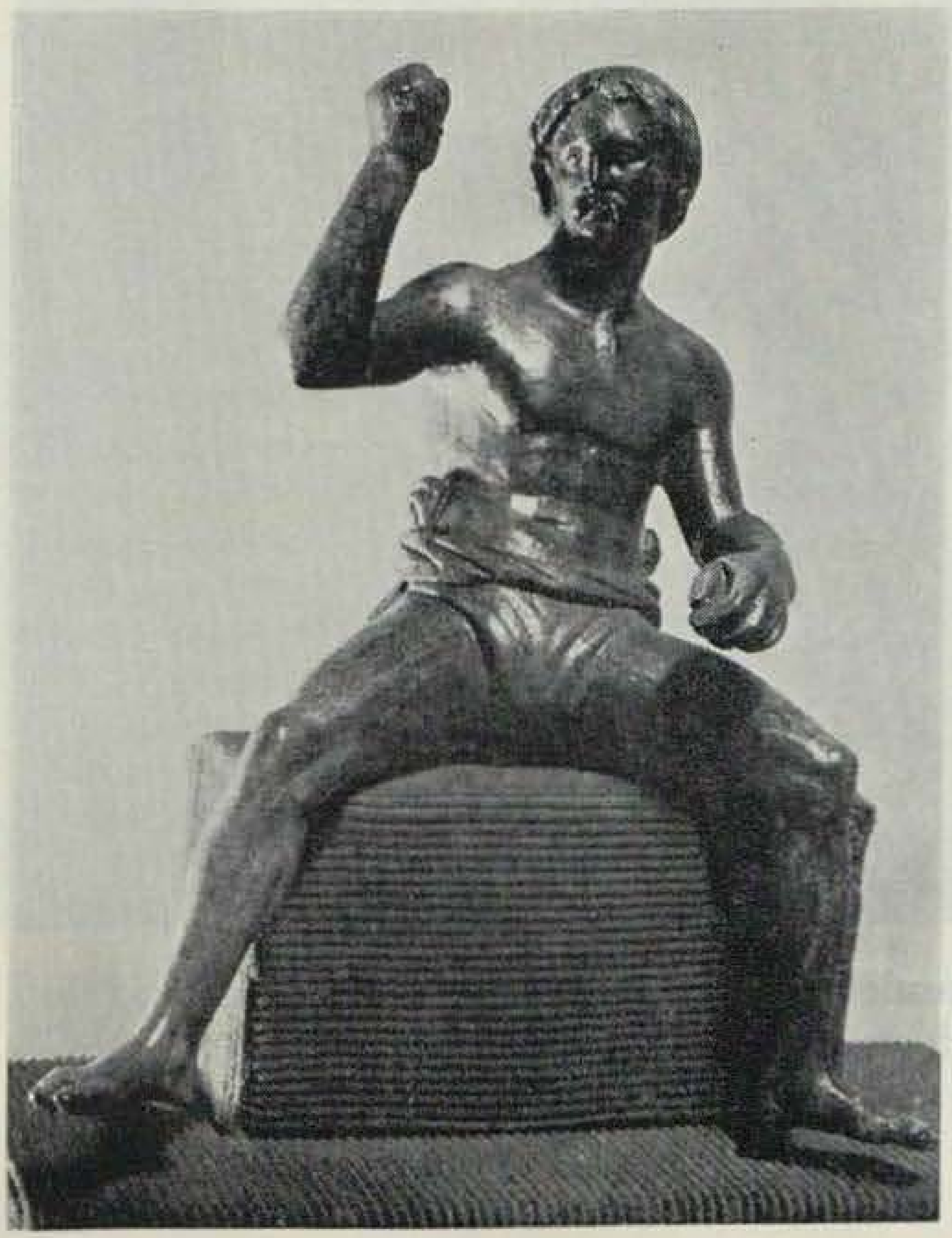
12 Ivory panel, from Begram, 2nd-3rd Century A.D. (*h.* 8.5 *cm*)



y panel of women under a torana, from Begram, 2nd-
Century A.D. (*h.* 42.5 *cm*)



14 Bronze statue of Serapis-Hercules, from Begram, 1st Century A.D. (*h.* 24.5 cm)



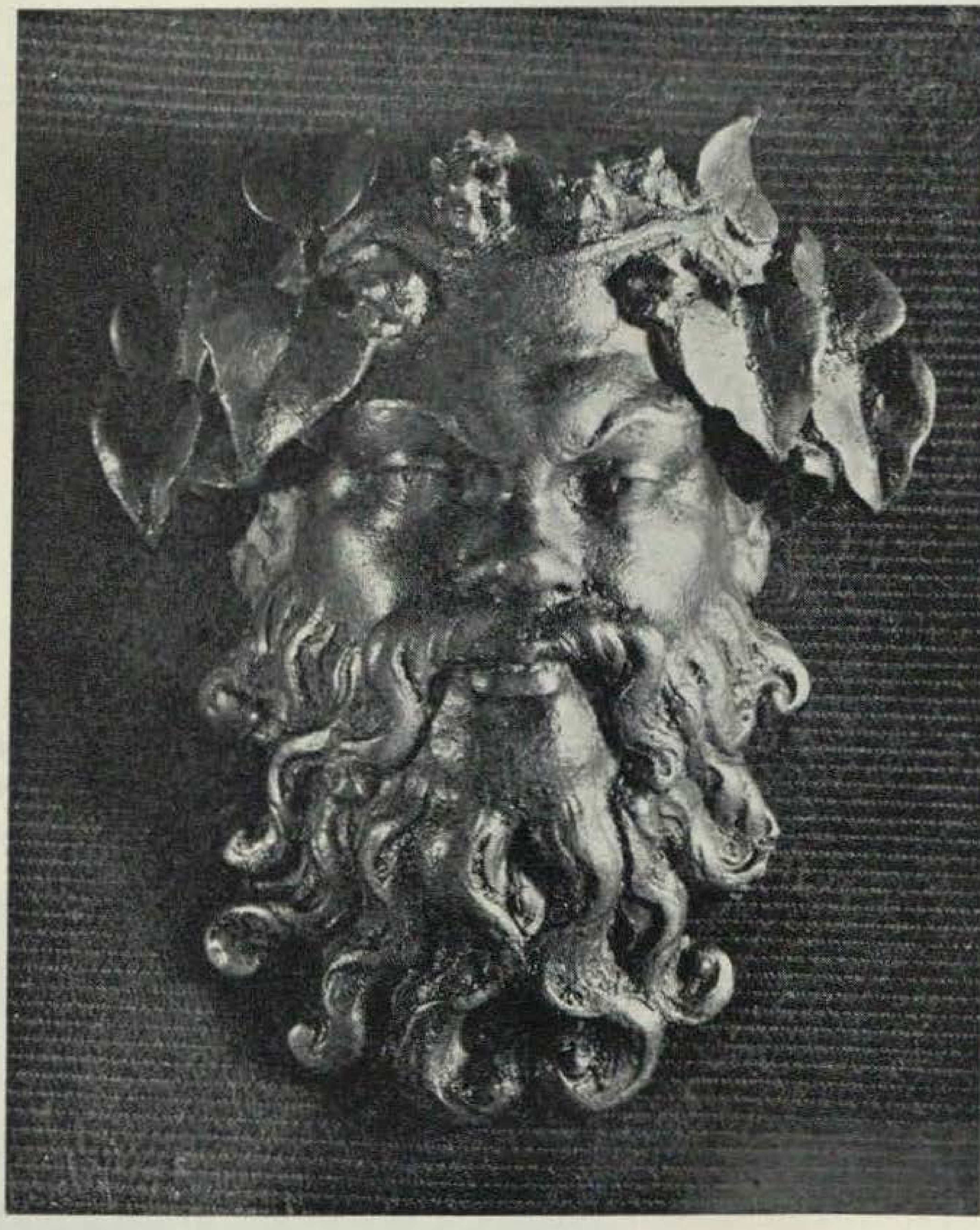
15 Bronze statue of a cavalier, from Begram, 1st Century A.D. (*h.* 16 *cm*)



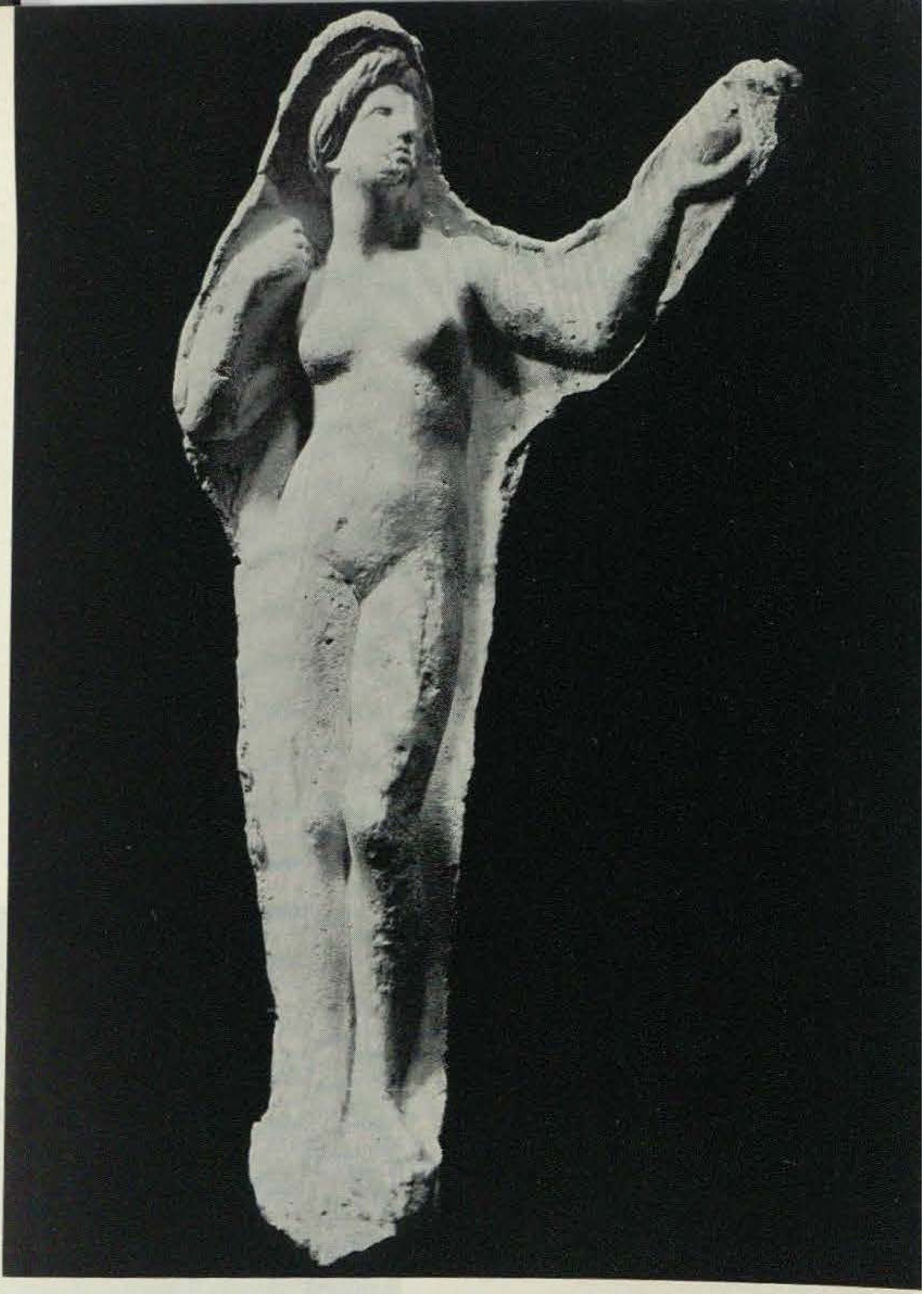
16 Bronze steelyard weight, the bust of Mars, from Begram, 1st Century A.D. (*h.* 9.3 *cm*)



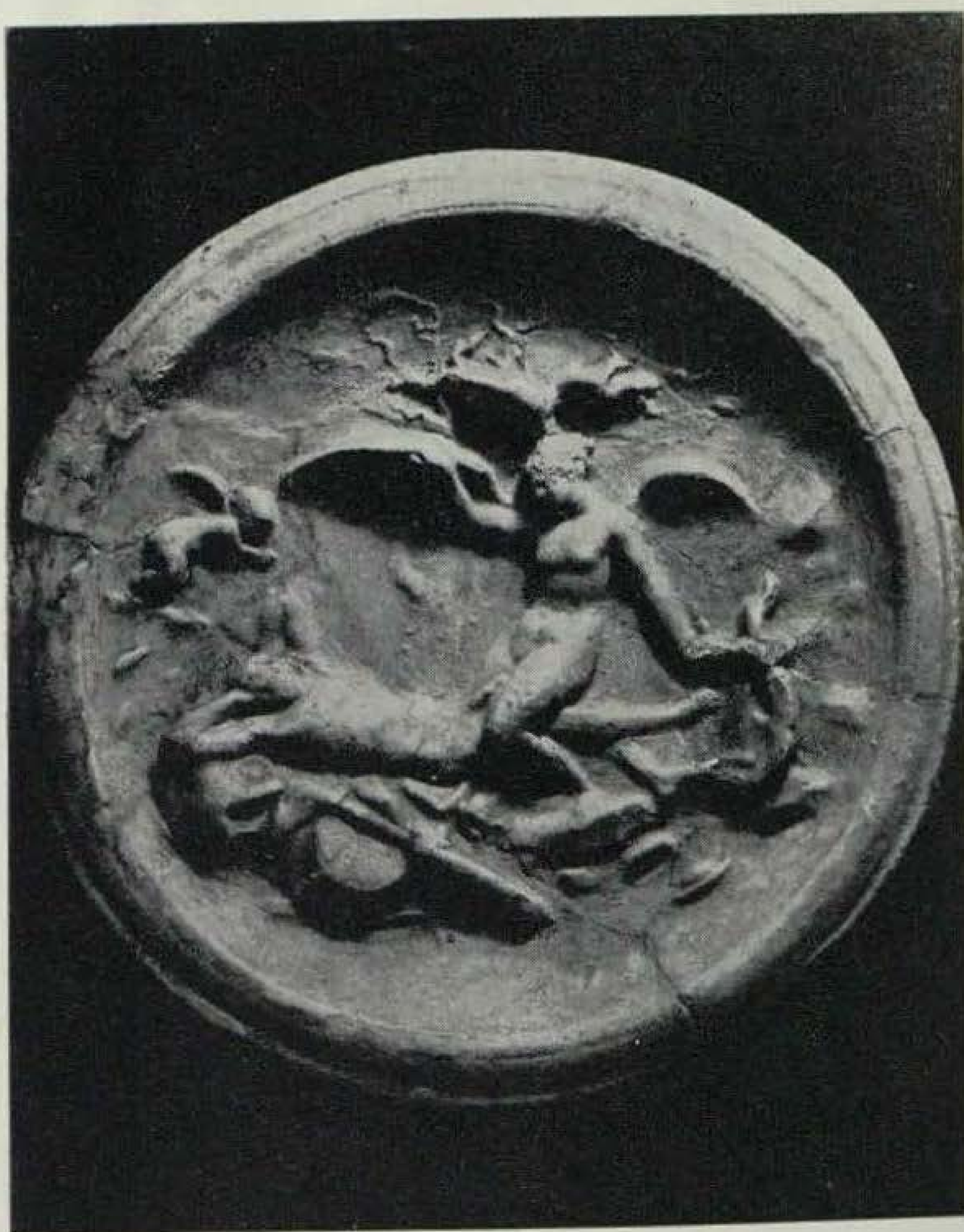
17 Bronze statue of Harpocrates, from Begram, 1st Century A.D. (*h.* 13.3 *cm*)



18 Bronze mask of Silenus, from Begram, 1st Century A.D. (*h.* 9.5 *cm*)



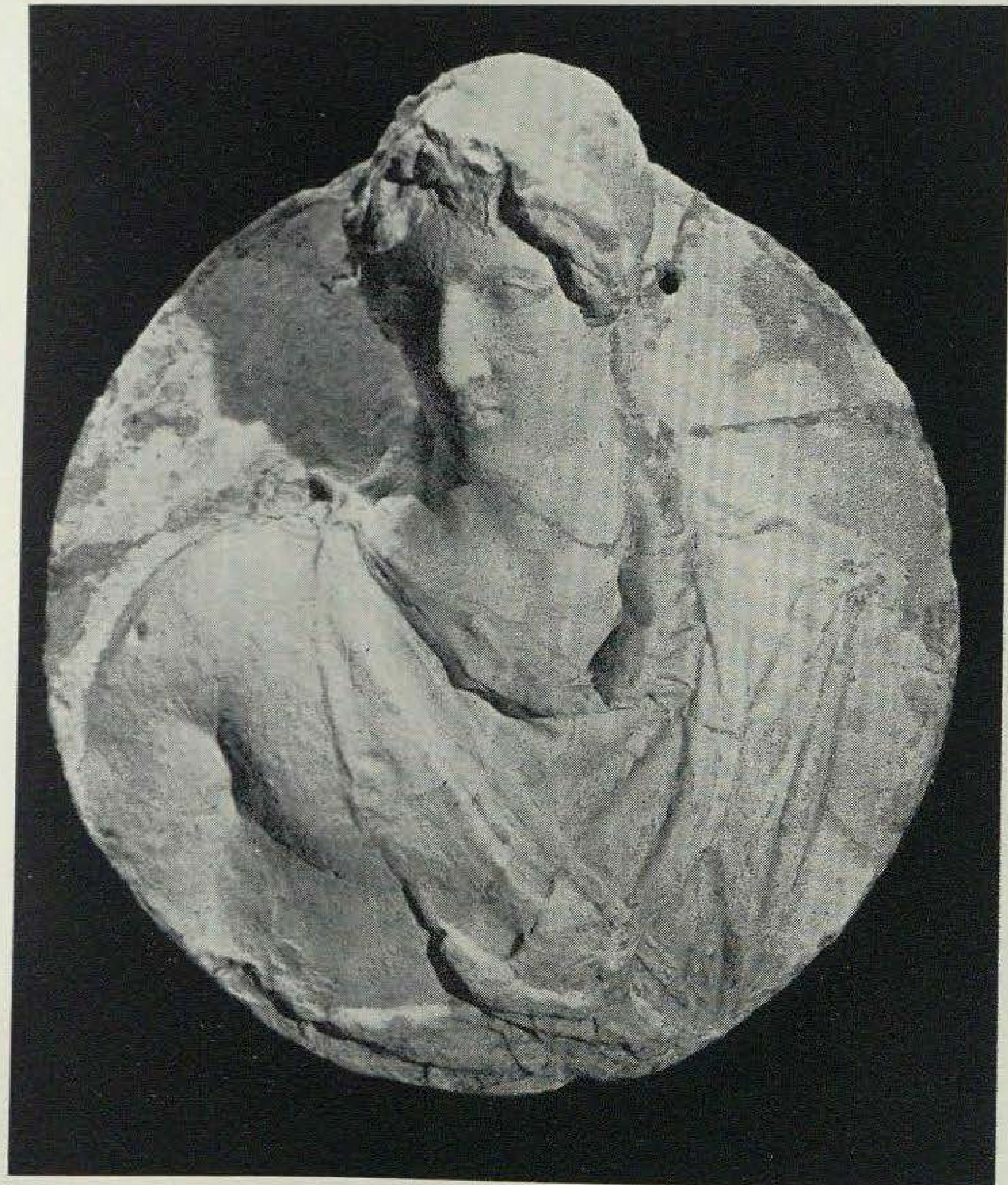
19 Plaster relief of Aphrodite, from Begram, 1st Century A.D.
(*h. 27 cm*)



20 Plaster emblema of Selene and Endymion, from Begram, 1st Century A.D. (*d.* 17.5 *cm*)



21 Plaster emblema of a sleeping maenad, from Begram, 1st Century A.D. (*d.* 17.5 *cm*)



22 Plaster emblema of the bust of a poet, from Begram, 1st Century A.D. (*d.* 22.3 cm)



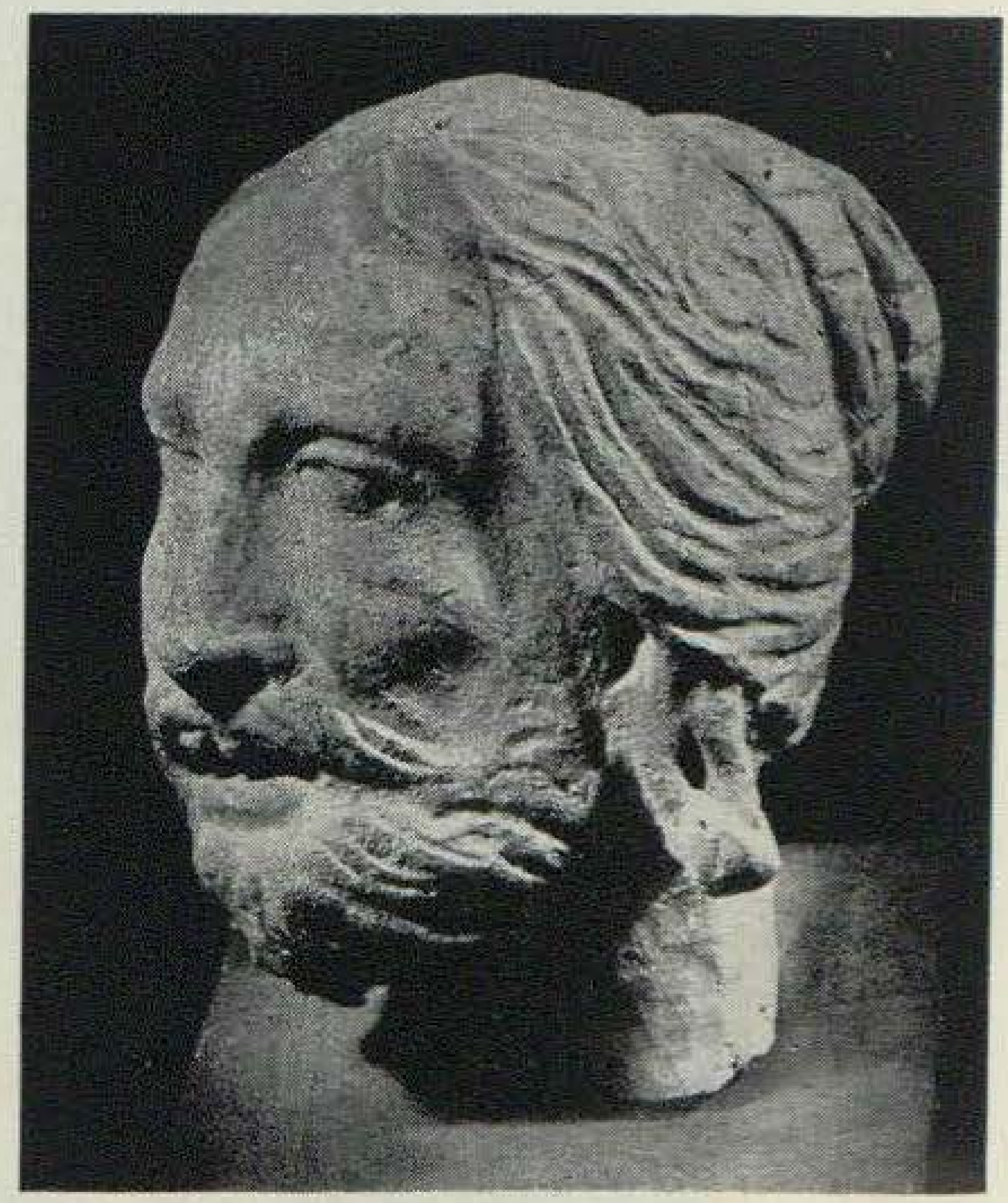


27 Schist bas relief of Buddha being worshipped by the Kasyapa Brothers, from Shotorak, 2nd-5th Century A.D. (*h* 58 *cm*)



28 Schist bas relief of the Dipankara Jataka, from Shotorak, 2nd-5th Century A.D. (*h.* 83 cm)





29, 30 Stucco figure of a worshipper (*h.* 26 *cm*) and stucco head of a bearded man (*h.* 10.8 *cm*), from Hadda, 2nd-7th Century A.D.





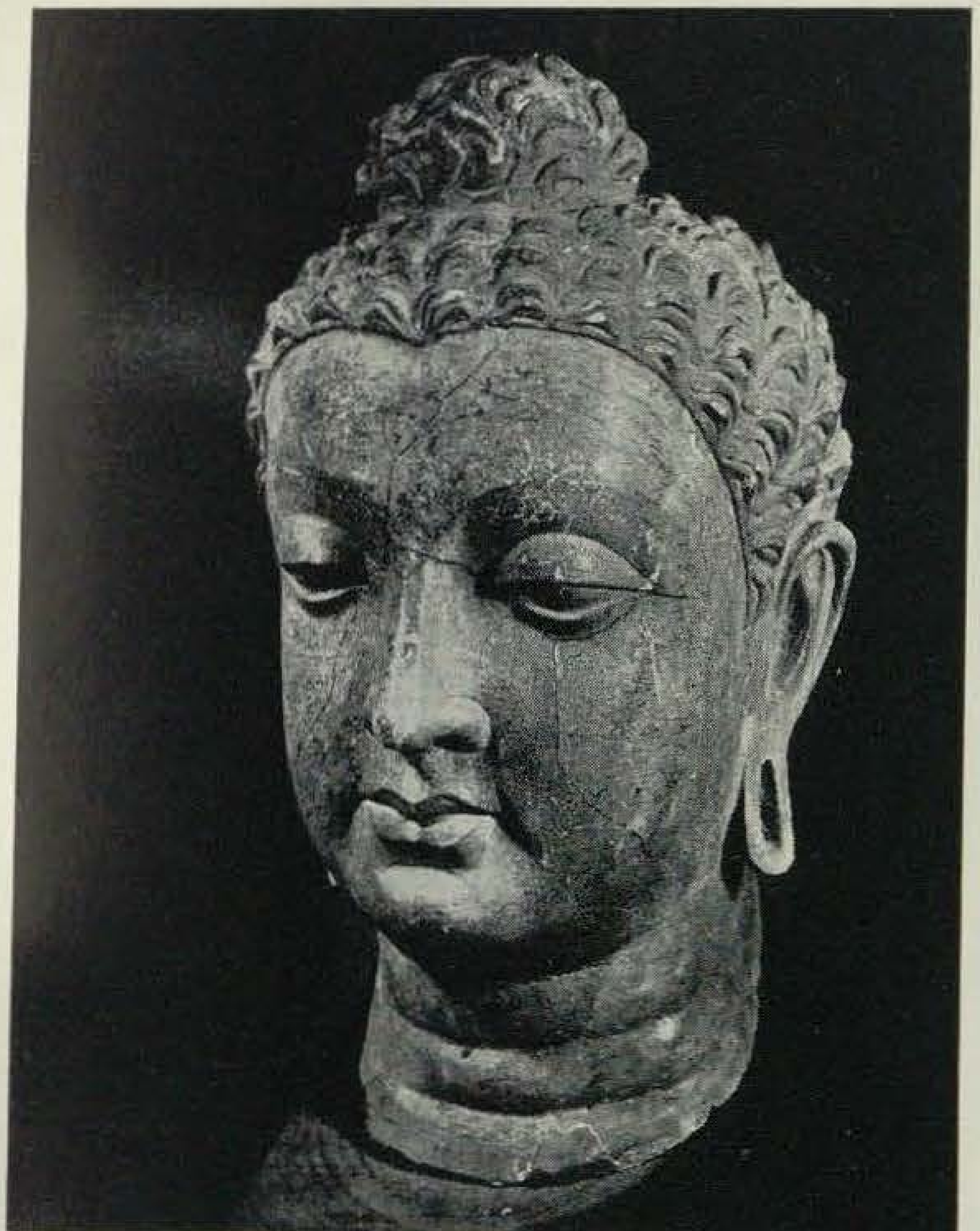
31, 32 Stucco head of a demon (*h.* 9 cm), and stucco head of a man with a beard (*h.* 29 *cm*), from Hadda, 2nd-7th Century A.D.



33 Stucco head of a woman, from Hadda, 2nd-7th Century A.D. (*h.* 8.2 *cm*)

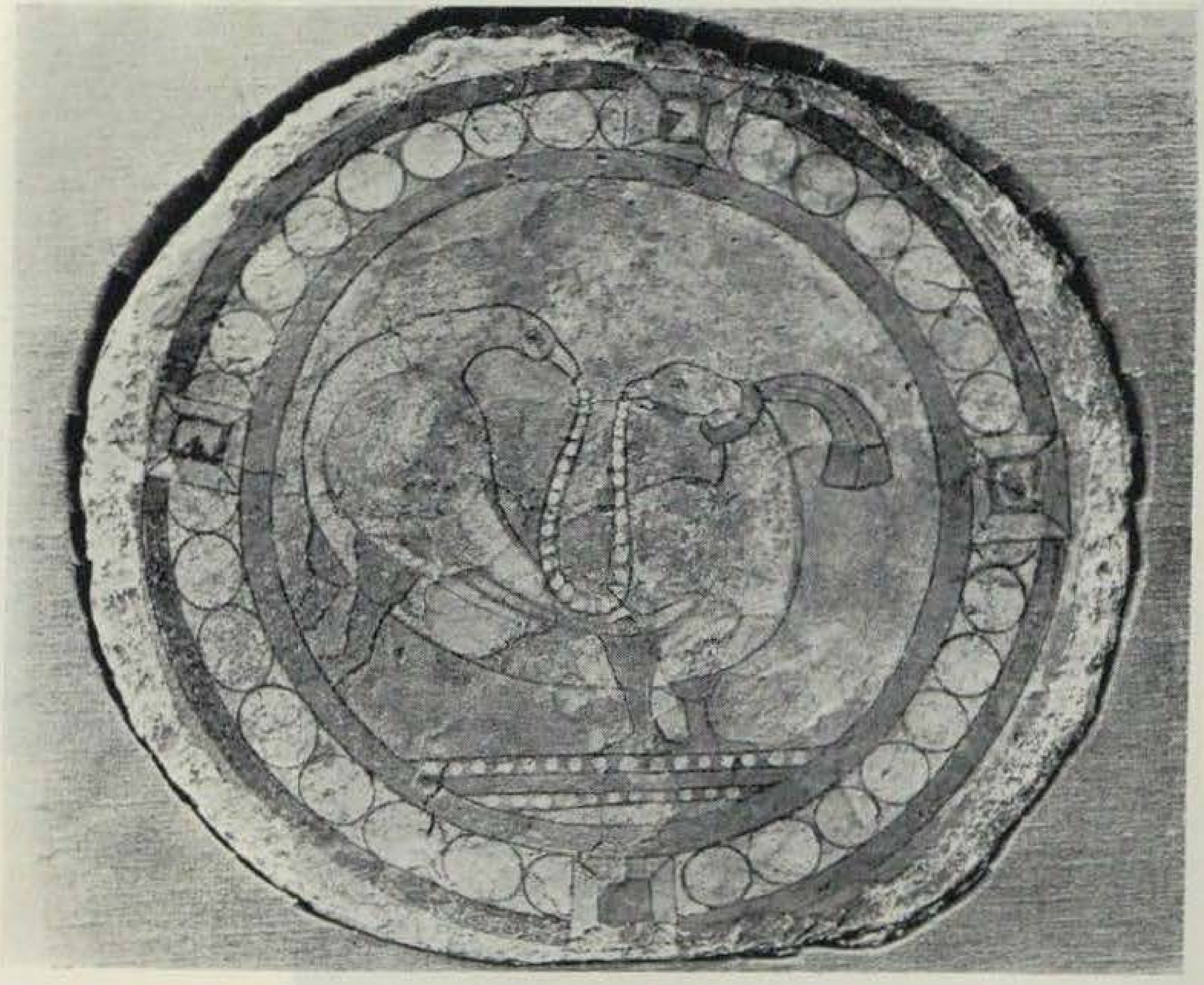


34 Stucco figure of a woman holding the Triratna, from Hadda, 2nd-7th Century A.D. (*h.* 26 *cm*)





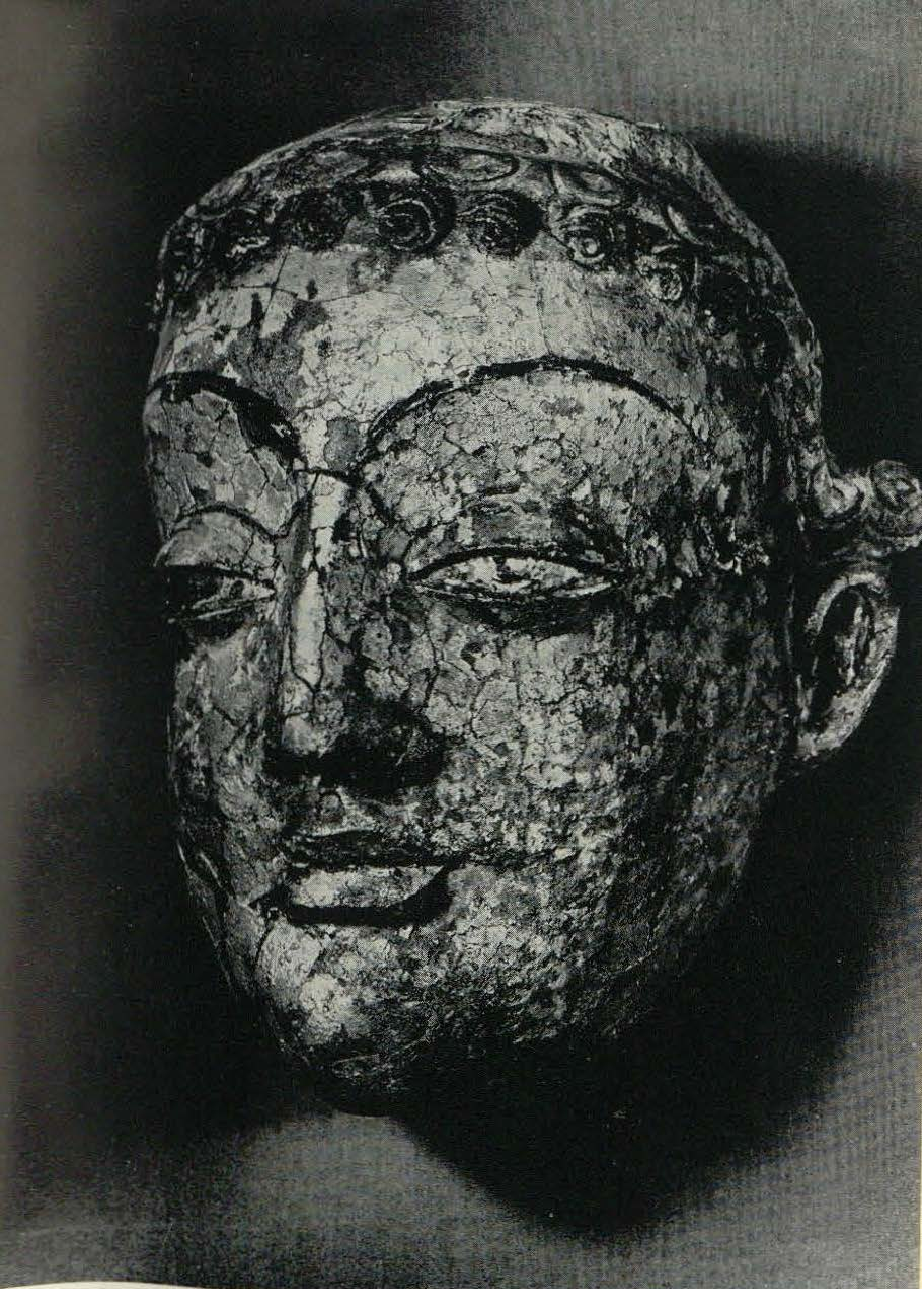
35, 36 Stucco heads of Buddha, from Hadda, 2nd-7th Century A.D. (*h.* 23.5 *cm upper*, 30 *cm lower*)



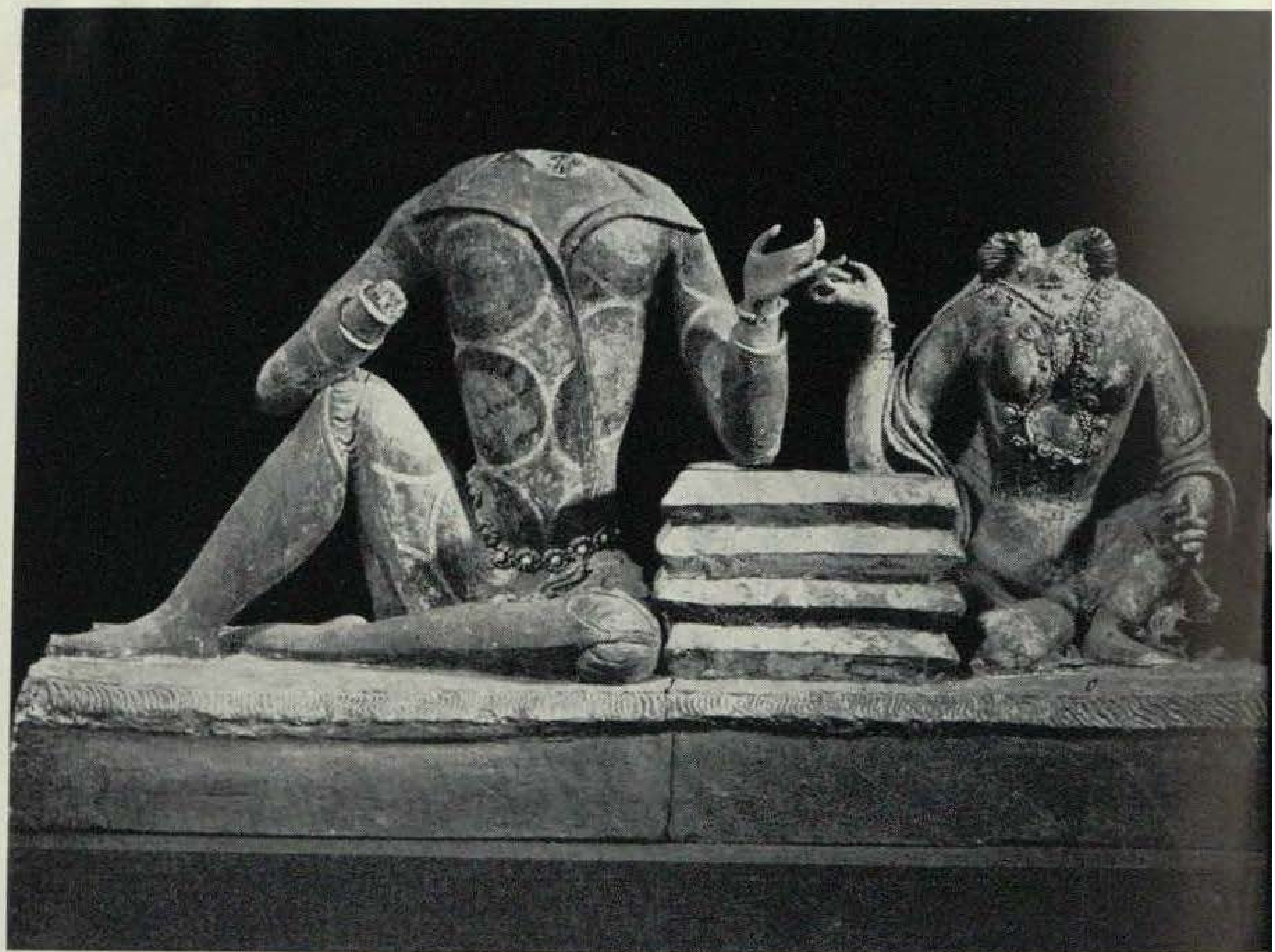
37 Plaster medallion of birds holding a pearl necklace, from Bamiyan, ca. 4th Century A.D. (*d.* 38 *cm*)



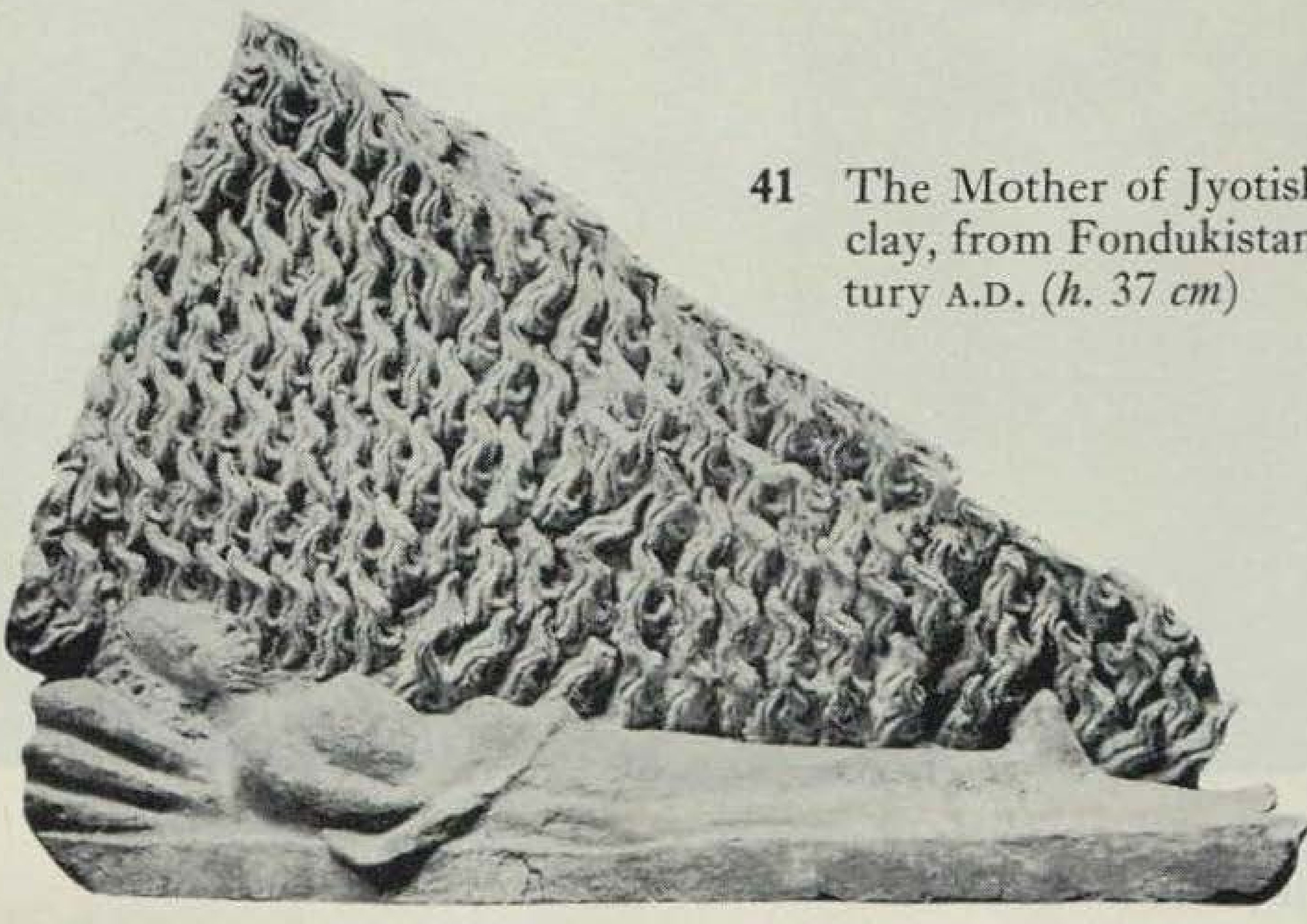
38 Fragment of a fresco, head of a monk, from Bamiyan, ca. 4th Century A.D. (*h.* 11 *cm*)



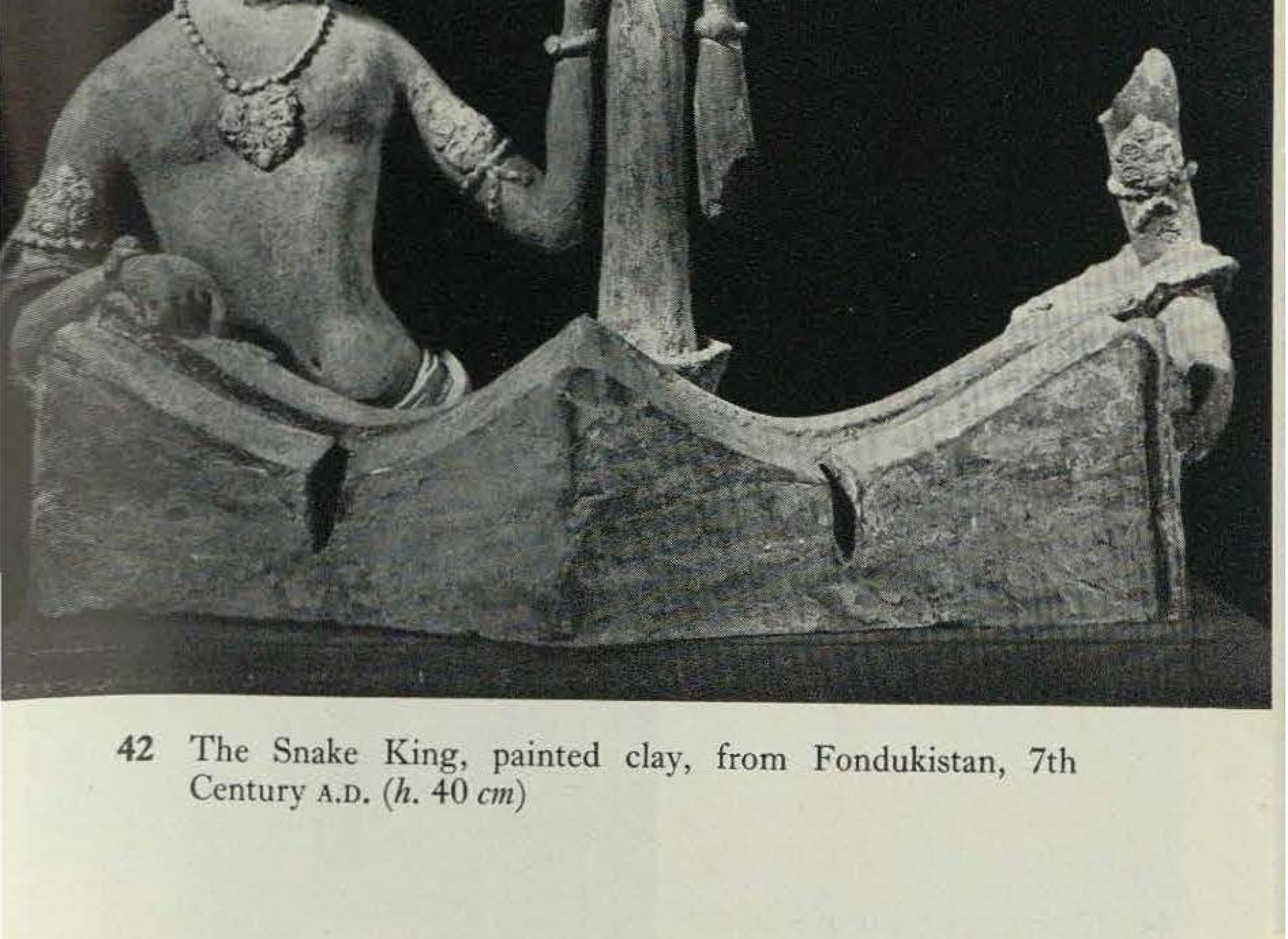
39 Painted and gilded clay Bodhisattva, from Fondukistan, 7th Century A.D. (*h.* 20 *cm*)



40 The Princely Couple, painted clay, from Fondukistan, 7th Century A.D. (*h. 53 cm*)



41 The Mother of Jyotiska, painted clay, from Fondukistan, 7th Century A.D. (*h. 37 cm*)



42 The Snake King, painted clay, from Fondukistan, 7th Century A.D. (*h.* 40 *cm*)



43 Terracotta head of Brahman (?), from Tepe Khazana, 7th Century A.D. (*h.* 8 *cm*)



44 Terracotta head of a Bodhisattva, from Tepe Khazana, 7th Century A.D. (*h.* 11 cm)



45 Painted clay Bodhisattva, from Tepe Maranjan, 4th Century A.D. (*h.* 56 *cm*)



49 Bronze oil lamp, from Ghazni, 12th-13th Century A.D. (*h.* 6.5 *cm*)



50 Bronze bowl with teardrop motif, from Ghazni, 10th-12th Century A.D. (*d.* 17.5 *cm*)



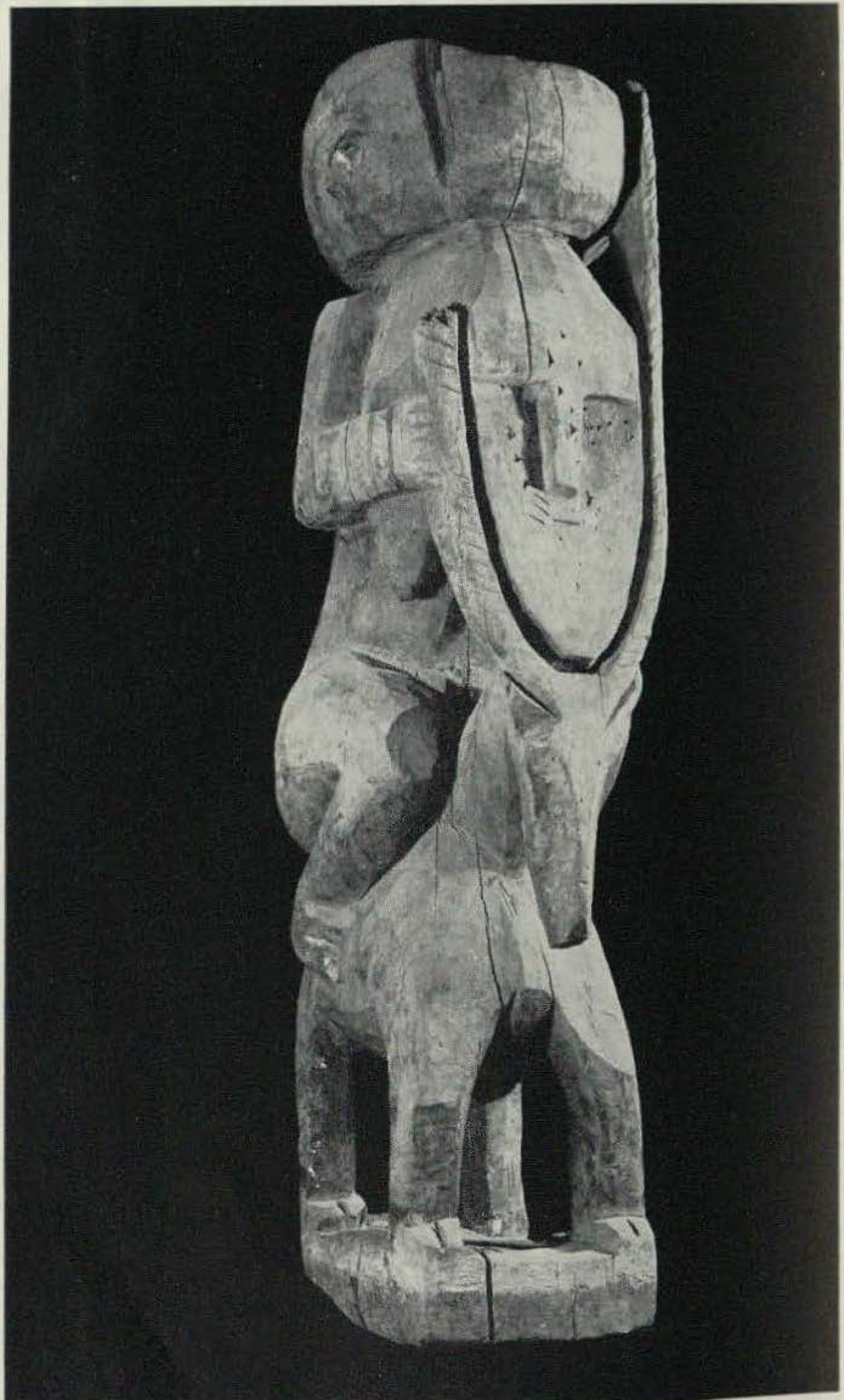
51 Ghaznavid lusterware bowl of palace scene, 13th Century A.D. (*d.* 21.7 *cm*)



52 Miniature, by Riza Abassi, 18th Century



53 Miniature, by Sultan Hussein Mirza, Herat, 15th Century



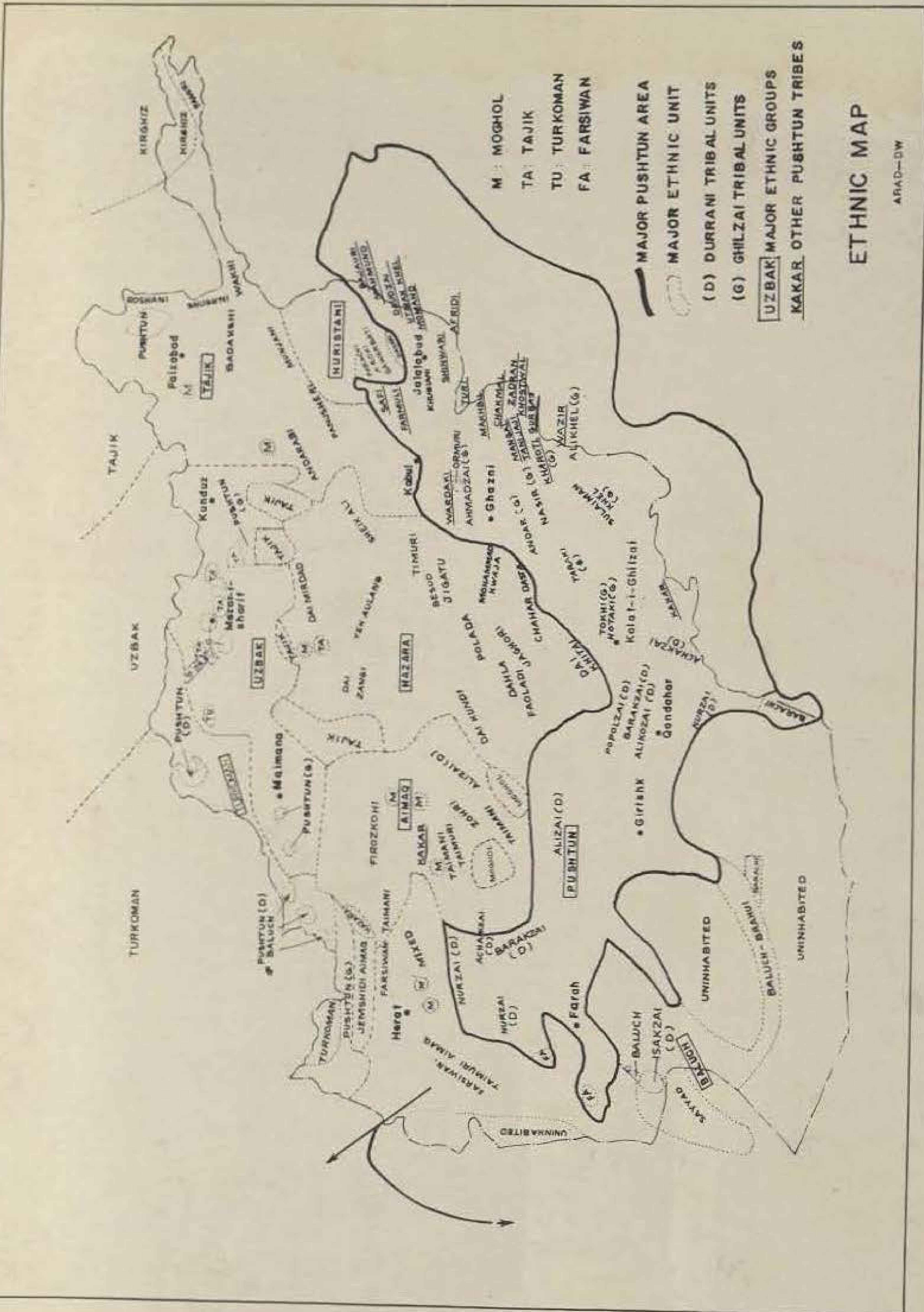
56 Carved wooden figure of Disanri (?), goddess of goat fertility, from Nuristan, pre-20th Century A.D. (*h. 76 cm*)

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Back Cover: Millefiore dish, from Begram, 2nd Century A.D. (*d.* 17.7 *cm*)

